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**Language-based Humour in Contemporary  
Animation: *Sheep in the Big City***

M.A. Major Thesis

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*I declare that I have worked on this thesis independently,  
using only the primary and secondary sources listed in the bibliography.*

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**Author's signature**

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## 1. Introduction

Humour seems to be valued as an indispensable part of our lives. Through humour, we can laugh at problems, ourselves or the authorities. Amusement can be achieved on various levels and through various devices. One of them is language. In the postmodern atmosphere, when traditions and conventions are being manipulated and intertwined, language serves as a flexible tool and it is exploited virtually in all art forms.

In animation, which most people associate with comedy (Wells, 127), language presents a plentiful source for humour, not only on its own but also in cooperation with the visual component. Contemporary television animation combines situational humour with more subtle, sophisticated humour, thus appealing to both children and adults. It employs the postmodern devices of intertextuality, pastiche, self-reflexivity and irony (Wells, 104, 163) and its manipulation of language is often very original and creative. These features of contemporary animated works are complex and deserve deeper analysis, which is the goal of my thesis.

To analyse the use of language for creating humour, I chose the animated series *Sheep in the Big City*, produced and broadcast by Cartoon Network, which amazes by its mature approach to language. It features a sheep and members of a secret military organization who pursue the animal to use him in a sheep-powered ray gun. The main story of each episode revolves around this pursuit. The episodes are divided into three chapters, with various sketches between them. The sketches are mostly parodies of various television programmes, advertisements, variety shows or drama pieces or just “weird bits,” as they are called in the scripts. The show draws on outside sources,

alludes to them and incorporates their conventions, conforming to postmodern aesthetic of contemporary television. The narrative and the humour of the show function on many levels.

The choice of the four episodes (Episode 7, 17, 20 and 25) for analysis was made primarily due to necessity, as the audio-visual work itself is scarcely available. The analysis is thus based on the script drafts which were kindly provided by the creator of the series, with some additional examples from other episodes available.

The theoretical basis for the analysis rests in two treatises on language and humour: G.G. Pocheptsov's *Language and Humour* and Alison Ross's *The Language of Humour*. Their approach is complemented by more detailed literature on various areas of linguistics that are described as bearing humour potential. For animation related issues, I used Paul Wells's *Understanding Animation*. Media theories mentioned and elaborated on in this thesis can be found in *An Introduction to Television Studies* by Jonathan Bignell. All dictionary definitions are from the CD-ROM version of Macmillan English Dictionary.

Where relevant, the analysis is accompanied by visuals which can be found on the CD-ROM included in this thesis.

## **1.1 Humour in Animation**

In his book *Understanding Animation*, Paul Wells devotes one chapter, called "25 ways to start laughing," to various strategies for humour development and exploitation. He distinguishes twenty-five categories, which differ in source and form of humour and also in its emergence in the history of animation. The twenty-five ways can

be roughly grouped according to the governing principle to form six larger categories (without clear-cut boundaries).

The first category is that of situational humour. A great number of animated works rely on slapstick type of situational humour, bringing about destruction to the characters' surroundings or to the characters themselves (Wells, 161). A less immediate type of situational humour stems from characters acting unexpectedly or out of character or from what Pocheptsov, who studies jokes in his *Language and Humour*, calls situational ambiguity (13). In such cases, a situation can be interpreted in more ways than one and the difference between what really happens and the recipients' interpretation result in humour. For a situational joke, Pocheptsov gives an example of a story of a young soldier who comes to see his parents and on a walk around town stops to look intently at a group of girls. The parents, who interpret his stare as that of interest in the opposite sex, are quickly put right by his remark that one of the girls is out of step (Pocheptsov, 13-14). Humour based on situational ambiguity makes use of written or spoken language in jokes, but in animation, it can also be created purely on visual level, without the need of comment.

The second category comprises humour that is dependant on individual characters. The character can be stereotyped--Wells uses various character theories, including psychoanalysis, to distinguish types such as Nuisance (= Antagonist = Ego) or Controller (= Clown = Id) (153)--or the humour can stem from personality traits, which can be an exaggeration or caricature of human character (Wells, 131).

The third type can be named by Wells's "first way to start laughing", "Magical Surprises" (128). The reason for this type to be the first on his list is that it is based on the nature of animation itself and it has been exploited ever since its beginnings. Animation brought possibilities that no live action film offered, because it was not

limited by the rules of real world, either physical or social, and the animators enthusiastically used these possibilities to manipulate and twist their representation of reality. The transgression of physical order was in stark contrast to the realistic approach of film (with the exception of the Méliès tradition of trick film), and the surprise at the unusual deformations of human and animal bodies added to the amusement (Wells, 128). Manipulation of the body remains a popular source of humour, one only has to remember the *Tom and Jerry* series and its countless variations of the cat and mouse bodies collapsing and coming together again. The possibility of bending the real world rules extends to the material realm as well. Inanimate objects which serve people can be given lives of their own. They react, speak, have feelings and--the situation which bears most humour potential--conspire against their owners (Wells, 162).

Connected with the previous type is subversion of moral or social order. Crossing boundaries is more acceptable in animation, because it lacks the immediacy of live action film. Although not exempt from certain criteria and criticism, animators are allowed to elaborate on black humour (Wells, 145), break violence, death and sexual taboos (Wells, 146, 174-175, 179), and caricature or satirize anyone regardless of their social standing (Wells, 167).

The next category is that of humour relying on ambiguity. Ambiguity of shapes and forms is the basis for visual puns (Wells, 132). Wells illustrates visual puns on a *Felix* cartoon, in which Felix the Cat manipulates objects and changes their functions--the turrets of a castle are taken and transformed into ice-cream cones, which are in turn filled by ice-cream, up to that point looking as a cloud (132). Drawn and animated objects allow for different interpretations, which are only confirmed to be true by the context. Using the interplay between language and image, animated works also play on ambiguity between literal and figurative interpretation (144). Visualizing a metaphor or

simile in its literal meaning often results in absurd images, which can only be grasped when the viewer realizes the figurative meaning behind it. Wells's example is of a cat from *The Cuckoo Clock* film, whose comments on his state of mind are accompanied by visual representation--for example, when he says he does not know whether he is "coming or going," he is seen walking backward and forward, staying at the same place in effect (144). A more local example of this language-image interplay can be seen in Figure 1, which is taken from Viktor Kubal's *Brigand Jurko* (*Zbojník Jurko*) DVD.

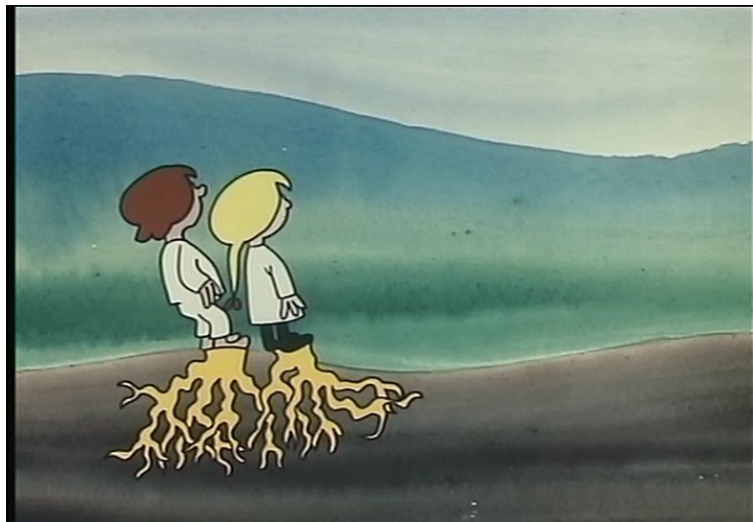


Figure 1. The children literally "grow roots," which is a metaphor for inability to move (from fear or shock).

Another Kubal's film, *The Bloody Lady* (*Krvavá pani*), is based on narrativization of two metaphors--the lady "gives her heart" to her loved one (who then carries it with him in a bag), but in effect becomes "heartless"--and the contradiction between them.

The last source of humour that can be included in this category is irony (Wells, 167). Like language, representation and the visual level can exploit the ambiguity of key (serious or mock) and the fact that the viewer can never be sure of the intended meaning, that "everything can mean its opposite" (Wells, 167).



Wells states that animation, like any other art or medium, has its language, or rather, a system of rules and conventions (134). If a semiotic approach is applied, it can be called a code. Like a language, it has visual and aural signs. But, surpassing language, it can also convey meaning through non-verbal means, through images or a sequence of images and through music or sounds. Since the beginnings of animation, conventions, including those for humour, have been steadily developed. Wells provides examples from a “vocabulary of gags” (134), which is widely known (by audiences) and used (by animators) in animation, especially in short cartoons which have to rely on immediate recognition of the code(135). Not distinguishing between the aural and visual aspect, he lists “comic objects or events (signifiers)” and their respective “possibility/expectation (signified),” such as “dollar signs in eyes” (signifier)--“sudden possibility of wealth” (signified) or “huge gulps” (signifier)--“recognition of fear in overwhelming odds” (signified) (136). Many of Wells’s “ways to start laughing” are based on the conventions of animation. The rules may be closely observed, resulting in stereotyping (134-135); they can be slightly varied, twisted or exaggerated, resulting in unexpected alterations or even parody (141, 160, 169); they can be used self-reflexively, baring the code and consciously engaging the audience, employing alienation devices (142-143).

## **1.2 Humour Based on Language**

Linguistic humour is by no means restricted to purely spoken or written realm, it flourishes also in press, audio-visual or electronic genres, competing with or complementing the sound and image element. The most common principle governing

linguistic humour appears to be ambiguity. Pocheptsov draws a parallel to ambiguity in situational humour--just as a situation can be interpreted in various ways (as in the soldier example), a linguistic item (be it a word, a sentence, or a longer text) can be interpreted in various ways (15). One of the interpretations is appropriate in the context or in the system of the rules of real world, and the other one (or more) is inappropriate in the situation or fantastic (in the particular situation or whenever, like literal interpretations of metaphors, idioms or set phrases) (15). Humour arises from the misinterpretation, whether it is intentional or not--we do not laugh at the recipient's inability to understand the implied meaning, but at the possibilities of language play (16). Ross also mentions ambiguity as a frequent basis for linguistic humour throughout *The Language of Humour*. In connection with ambiguity she mentions the incongruity theory, which accounts for how ambiguity creates amusement--it stems from the incongruity between the usual, what is expected (or appropriate in Pocheptsov's words) and the unusual (Pocheptsov's inappropriate), which forms the punchline of the joke (7). Thus, for a joke--which can only be a line or a longer text--to be funny, the recipient (in our case the viewer) has to be led into a situation the context of which calls for a certain interpretation has to be established--the recipient has to be misled in fact--and then should be given the unusual or inappropriate (but above all unexpected) interpretation (8).

The ambiguity can arise on various levels of language. Pocheptsov claims that, as the ambiguity usually concerns meaning, most of the humour occurs on the semantic level (20). As he then admits and Ross asserts (8,30), it can nevertheless be aided by other levels: phonology (sound similarities), syntax (ambiguity of sentence structure), register (inappropriate style), pragmatics (violating the discourse principles) and so on. Very often knowledge of the language and its workings is not enough for appreciating

the humour. Both Pocheptsov and Ross agree that some jokes are dependent on recipient's wider knowledge of the real world, the culture, the history or the society--the context from which they arise (Pocheptsov, 14; Ross, 47-49). The humour can thus be lost on recipients who are not familiar with the source culture, although they might have an excellent grip on the language.

Context awareness is essential in another type of linguistic humour investigated in this thesis--parody and allusion. The recipient has to be acquainted with the object, person or event being parodied or alluded to to understand the point being made (Ross, 48). Parody and allusion can make use of various aspects--behaviour of people, their way of dressing, their gestures, in the case of genre parody, its conventions (visual or structural), or language. A person may have distinct language habits, which can be parodied, such as the constructions they like to use, or specific phonetic qualities of the sounds they produce. In genre parody, its language conventions can be exploited. The rules of a particular area of language use (language of news, of media, of religion etc.) are brought to attention, emphasized and exaggerated. Such humour is accessible only to recipients who are aware of those rules or at least are in contact with the particular language frequently.

Apart from ambiguity, humour stemming from language often relies on what Ross calls "the shock of the new" (27). It comprises novel use of language, exposing its internal functioning and manipulation with language rules and conventions. Like with ambiguity, to create humour using the shock of the new, any area of linguistics can be utilized.

In the following chapters I will look in detail at those linguistic areas and language features, that are exploited in the four episodes of *Sheep in the Big City*, starting with the naming strategies and continuing with ambiguity of meaning,

pragmatic theory, language parody and idiosyncratic character language.

## **2. Naming**

### **2.1 Character naming**

Names--of characters or of objects--are of importance in animated works. They help create the imaginary world of the cartoon and enhance the atmosphere of the show. Naming in cartoons reflects the feel of the whole show. If the show is serious in tone, the characters will bear noble, serious names, and the imaginary objects will be called quasi-scientific names, in imitation of the real world practice. If, however, the show tends to the comedic, the names will add to the amusement.

Character naming criteria not only for the light-hearted type of shows include memorability--what you (the viewer) remember, you can recommend--and the variety of names appearing in animation shows that there are various strategies that the creators can use for this end. The names can be short, very simple and obvious, alliterative, bearing or describing the characteristics of the character or humorous in some way. Frequently, a combination of these strategies in the choice of naming occurs. The humour aspect is usually present, because people tend to remember what they found funny. Some examples from animated series might include Donald Duck (alliterative and descriptive), Tom from *Tom and Jerry* (short and descriptive), a cow called Cow and a chicken called Chicken from *Cow and Chicken* (obvious and descriptive, humorous in effect) and many more.

Ross and Pocheptsov do not mention naming as a source of humour. Pocheptsov is only concerned with short jokes which rarely use names and those being usually stock

names. Ross concentrates on the speech itself, even in the radio and television section. But naming can be an abundant source of humour, especially in a series with such a number of characters (albeit minor), where naming itself can become a convention with the potential for variations and self-reflexivity.

The main character of *Sheep in the Big City* is a sheep with the simple and obvious name of Sheep. Rather than lack of creativity, this naming choice was probably made for the sake of memorability (especially for children) with a probable added value of an allusion to a frequent practice--probably a convention already--in cartoon naming (the aforementioned Donald Duck, Bugs Bunny, Secret Squirrel, Cow and Chicken and so on).

Most of the other characters of the show have two part names, which presents an opportunity for word play by placing the two parts in a particular relationship. While some instances draw on the traits of the character, using the extralinguistic reality, in the majority of cases, the relationship between the two parts of the name is intralinguistic, a sense relation (Palmer, 29-30).

The characters which appear most often are Sheep's adversaries from the Secret Military Organization. Being military men, their names consist of a military rank and a surname. The military ranks in themselves do not present word play material, however, some of them are homonyms of words belonging to a more promising part of speech--the adjectives. Thus, "general" (noun, a military rank) is a homonym of "general" (adjective), "private" (noun) is a homonym of "private" (adjective) and the same is true for "major." These adjectives can enter more sense relations than their noun homonyms, particularly because the latter are terms, which are well-defined and do not allow for ambiguity in themselves. The adjectives, on the other hand, can enter relationships of

antonymy or synonymy, or their collocative nature can be used.

Names of the two prominent military characters, General Specific and Private Public, illustrate the exploitation of the antonymy relation. The fact that the surnames are (or can be, in the case of “public”) adjectives encourages a reinterpretation of the military rank as an adjective as well. If regarded as adjectives, the military ranks are opposites of the surnames--combining these produces a name that is an oxymoron. In the course of the show, the viewer is likely to adopt the “military rank + surname” interpretation, but remains aware of the alternative, which has the potential for repeated (though probably of lower intensity than initially) amusement.

In further instances of military names, the flexibility of “private”, “general” and “major” is used to invoke collocations of these words when interpreted as adjectives. In a sequence of two nouns, it can be assumed that the tendency will be to interpret the first noun as an attribute of the second (e.g. “school bus”) rather than as a separate noun, especially because there is nothing connecting or separating the two nouns (a comma or a conjunction). If the first noun has a homonym which belongs to the adjective class, the immediate interpretation will most likely be that it is a combination of an adjective and a noun being described by the adjective. So the name Private (n.) Thoughts (n.), tends to the private (adj.) thoughts (n.) interpretation. In this particular case, as in many others throughout the show, the adjective + noun interpretation is enhanced by the character’s contribution:

(1) SPECIFIC: ... What do you think, Private Thoughts?

THOUGHTS: I, uh, would rather not say, sir.

(Episode 17; Appendix 1, 24)

It is my belief that this naming strategy is the more effective the more common the collocation. The “major” combinations can be particularly efficient, as many of them are frequently used in television broadcasting, especially in the news. In the show you can find Major Panic, Major Disaster, Major TV Event, Major Pain and many others. Similar use of a combination of words found frequently in the news and politics language is made in the name General Public. The General is Private Public’s father. In these two character names, not only the word class ambiguity of the military rank, but also of the surname, which can be both a noun and an adjective, is exploited. While in combination with “general”, “public” will be interpreted as a noun, in the “private” combination, it can be interpreted either as a noun or an adjective, and both interpretations bear amusement potential.

To achieve humour through names, not only graphological identity, but also identity of sound--homophony--can be used. Following the strategy of establishing intralinguistic relations between the two parts of the names, a little girl in the show has been named Lisa Rentel. Her first name, Lisa /li:sa/ is a homophone (or a near homophone, what Pocheptsov calls a “homophonoid” (37)) of lease /li:s/, while the surname Rentel /'rentl/ is a homophone of rental /'rentl/. Combining “lease” and “rental” through their homophones brings together words from the same semantic field--both words relate to borrowing something temporarily for a fee. The humour stems from this semantic closeness and from the possibility of producing a plausible real-world name from their homophones.

A different humour is created in the name of the villain Count D'Ten. When written, the name seems a regular aristocratic name, when pronounced, however, it is

similar to “count to ten.” The reinterpretation draws on the word class ambiguity of “count.” This similarity is exploited whenever the Count appears in the show, as in Episode 17 (Appendix 1, 29):

(2) COUNT: ... you will be destroyed by, me, the criminal mastermind,  
The Count D'Ten.

CPG: 1, 2, 3, 4...

COUNT: Stop counting! Why does everybody do that!? Count  
D'Ten is a perfectly reasonable name!

Turning to extralinguistic reality, the creators chose for some characters names that describe the person or his/her status or skills. One of the major characters, the rich and aristocratic Lady Richington, possesses a name that is descriptive. This type of naming, however, can be found in *Sheep in the Big City* predominantly in minor characters that appear in short sketches between the chapters. The descriptive name is frequently excessive, either in that it is too obvious, or it is too descriptive. Some examples of characters appearing throughout the whole show include:

a girl who is a pastry chef and a bomb expert--Pastry Chef Bomb Squad Girl

a superhero called Completely Powerful Guy

a waiter named Gaston

the self explanatory Greedy McGreed-Greed

a game show host Gamey McGame-Game

Another way to use naming for amusement is giving an abstract expression a



referent in the fictional world of the show. Abstract ideas and imaginary creatures or objects lack a referent in real world, there is nothing we can point to if we want to know what “love” is, for example. All the recipient draws on when interpreting them is a concept, or a definition we can substitute for such words or expressions. With our linguistic experience, we do not expect ever seeing a visual representation of these concepts and the unexpectedness of doing so has an amusing effect, as in this scene:

(3) GENERAL SPECIFIC: .... (to Richington) That’s a pretty ingenious yet far-fetched plan you’ve got. How did you come up with it?

RICHINGTON: I used the Plot Device.

THE PLOT DEVICE LEANS INTO FRAME, WAVING.

DEVICE: Hello.

(Episode 20, Appendix 1, 49-50)

[<clip01>](#)

The Plot Device, as an abstract idea of a strategy of overcoming some difficulties (in logic, usually) in scriptwriting, suddenly appears as a robot physically existing in the world of the series. Similarly, a Political Machine appears in one of the episodes, although it can only be seen and does not actively participate, like the Plot Device does. Beside abstract ideas, referents are also given to exclamations, like General Specific’s favourite “Great Scot!” The nature of animation, which does not have to rely on reality as its source, allows for this unique strategy.

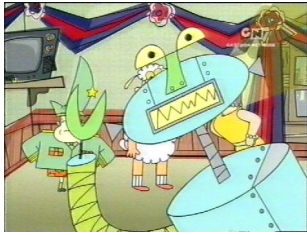


Figure 2. The Plot Device



Figure 3. The Political Machine



Figure 4. Great Scot

<clip02>

To conclude character naming, I would like to point out a sketch which illustrates the treatment of naming in the show. As there are many minor characters, amusement caused by using language and its internal relations in assigning names is prominent. Humorous names can be said to have become a convention of the show and the viewer's appreciation of such names is intensified by the anticipation of a hidden joke in any character name. This trait of the show is exposed and exploited in the aforementioned sketch, which shows the viewers how Farmer John got his name. It is presented in an episode later in the show, after the audience has been acquainted with the main characters. It is known that Farmer John owns a farm, which explains the "farmer" in his name, and it is supposed that John is, quite naturally, his first name. As this is one of the few "normal" names in the show, the creators seize the opportunity to turn the assumption of normality upside down and give the audience a different explanation of the character's name. In the spirit of the whole show, which bends reality and meaning, everything is shown to be ambiguous, and what is not in real life, is given artificial, show-logic ambiguity.

#### (4) 'How they got their names'

ANNOUNCER: And now, 'How they got their names'. Episode three:

Farmer John.

NURSE: Congratulations, Mr and Mrs John, it is a boy child.

MR JOHN: What should we name him, wife?

MRS JOHN: Well, maybe we should name him after my father,  
Gonetothe.

MR JOHN: Gonetothe John. Hmmm... I do not know. Maybe we should  
name him after my aunt Mer.

MRS JOHN: I have got it! We want him to go far, do we not? So, we  
name him Far, and his middle name can be Mer.

MR JOHN: Far Mer John. I like the sound of it. Farmer John!

...

<[clip03](#)>

## 2.2 Episode naming

Each episode consists of three chapters of the main story. In the chapter titles, which are usually relevant and descriptive of the events taking place, one of the words, or a part of it, is always substituted by a similarly sounding word connected in some way with sheep. The word can be a genuine homophone, like “shear” /ʃɪə(r)/ and “sheer” /ʃɪə(r)/, or just similar (very vaguely, sometimes) in the sound representation--Pocheptsov’s homophonoid--like “shear” /ʃɪə(r)/ and “here” /hɪə(r)/.

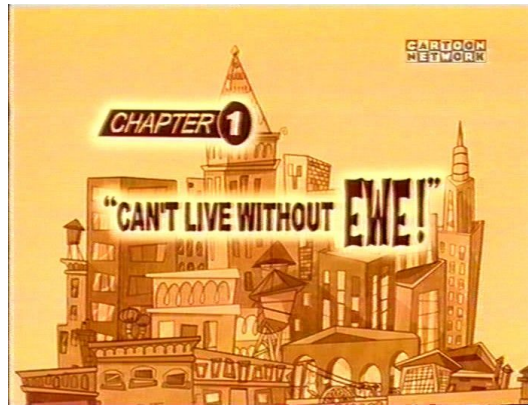


Figure 5. The title screen of Chapter One, Episode 7.

Unlike homonyms, homophones (or homophonoids) do not share the graphological representation, only the phonetic realization, and are therefore ideal for the spoken form. The chapter titles are always shown in their written form and then read out loud by an announcer, so the language play, at first possibly not obvious, is then more accessible. In some cases, when real homophones are used (like in “heard” /hɜ:d/ -- “herd” /hɜ:d/), the connection is apparent once spoken and the original can be easily arrived at. However, the analysis of the four episodes shows that homophonoids are used more frequently and then the audience have to use their knowledge about either the real world or the language and its use. In isolation, few people would associate “flock” /flɒk/ with “look” /lʊk/, but in the phrase “Flock, up in the sky!” it presents itself as the first alternative, partly because of the similar pronunciation, partly because of the meaning of the rest of the phrase and partly because of the previous content of the story (which is about superheroes).

Such language play is made possible by the closeness (in manner and place of articulation) of some vowel sounds and also by the fact that any English vowel can be pronounced like schwa, especially in connected speech and unstressed syllables (Ross,

10). It is not only the case of English that in everyday speech, when a person speaks fast or is simply lazy to articulate properly, the intended vowel can easily sound like its neighbour.

The resulting language play offers double amusement for the audience, because, as is the case with most linguistic humour, it brings satisfaction from decoding the message.

The following are the chapter titles of the four analysed scripts:

#### Episode 7

Chapter 1: Can't Live Without Ewe!

Chapter 2: Wool you Let Me Finish!

Chapter 3: I Never Herd Of Such a Thing!

#### Episode 17

Chapter 1: I Hoof a Surprise for Ewe!

Chapter 2: Flock, up in the Sky!

Chapter 3: Mutton Can Stop Me Now!

#### Episode 20

Chapter 1: I Fought the Baah and the Baah Won!

Chapter 2: Can't Bleat the System!

Chapter 3: The Wool of the People!

#### Episode 25

Chapter 1: All American Shear-o!

Chapter 2: Oh, the Ewe-manity!

Chapter 3: Mutton Can Save Us Now!

As mentioned before, true homophones are less common in the chapter titles than homophonoids. In the twelve chapter titles, only two instances can be found. Apart from the heard-herd pair (Episode 7), it is only the substitution of ‘ewe’ /ju:/ for ‘you’ /ju:/ in episodes 7 and 17 that uses homophones.

Several trends can be traced in the use of homophonoids in the analysed titles. The example wool /wʊl/--will /wɪl/ (Episodes 7 and 20) shows that the vowel is not crucial, as in both cases it can be pronounced as a sound similar to schwa when the speaker does not articulate carefully. The surrounding consonants are more important because they are usually more distinct and can distinguish this pair from bull and bill, for example. In this case of homophonoids, the consonant portion is identical and only the vowel changes. This tactic would probably be most suited for short words (one syllable).

Other homophonoids include change of the consonant portion, too. These are more difficult to interpret and acquire the intended meaning primarily with the help of the rest of the phrase. The audience would interpret “mutton” /ˈmʌtn/ from Episode 25 as substituting “nothing” /ˈnʌθɪŋ/, because they are familiar with the set phrase (“nothing can save me” or in titles of a different episode “nothing can stop me”). Similarly in the same episode “shear-o” /ˈʃɪərəʊ/ is used instead of “hero” /ˈhɪərəʊ/ and the rest of the phrase is vital for decoding the change.

Another strategy is adding or removing a sound, as in flock--look, bleat /bli:t/--

beat /bi:t/, ewe-manity /ju:ˈmænɪtɪ/--humanity /hju:ˈmænɪtɪ/. The surrounding text is needed again, especially in the case of “flock” and “bleat,” while “ewe-manity,” not being a real word, can be easily related to “humanity”.

In some cases, the surrounding text is not sufficient for interpretation and the viewer has to use real world experience. The instance of “baah” /bɑ:/ from Episode 20 illustrates this dependence of humour on background knowledge. “Baah” can substitute countless words, and is given meaning (or allusion) only when related to the rest of the phrase. In this case, “baah” substitutes “law” /lɔ:/, which is not very similar when pronounced and the connection would probably not arise in one’s mind spontaneously. However, the phrase alludes to a title of a song<sup>1</sup>, which might have become a set phrase in time, and so the audience coming from English speaking countries easily make the connection. Those who are not knowledgeable of the cultural context can have considerable difficulties in guessing what the “baah” stands for.

### **3. Ambiguity of Meaning (Homonymy and Polysemy)**

As was already mentioned, ambiguity, together with “the shock of the new”, is the main source for humour based on language. There are countless words that have multiple meanings in all languages, including English. As the connection between a word and what it refers to is purely conventional and subject to change (narrowing of the meaning, shifts in meaning, etc.), one word can refer to various concepts at any time of its existence in language (Pocheptsov, 15). Ross claims that in English, this is

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<sup>1</sup>The song was first recorded in the sixties and has been rerecorded by various musicians several times since then (Allmusic). It is therefore widely known.

enhanced by the many languages that influenced English throughout history: words from French, Latin and other languages were constantly being borrowed or absorbed into English and subsequently words of different origins, with unrelated meanings, after undergoing several alterations, acquired the same form and pronunciation (16-17). The different origins distinguish homonymy from polysemy, which presupposes one origin and relatedness of meaning (Ross, 17). Both polysemy and homonymy may cause ambiguity in an utterance. As Pocheptsov states, such ambiguity rarely arises in natural conversation, as the participants share the context and certain amount of knowledge, which helps determine the intended meaning unequivocally (36). However, even in such conversations a misunderstanding can result from using a word with multiple meanings, with humour being one of the possible consequences of such misunderstanding. Using homonyms and polysemes as bases of humour in scripted conversations is quite popular. Unlike with crude, slapstick-style situational humour, this type brings double pleasure to the audience--first from spotting the intended and the interpreted meaning (as this is rarely given explicitly) and then from the misunderstanding or misinterpretation itself.

### **3.1 Word ambiguity**

In one of the TV genre parodies that appear before the title song, Sheep watches a programme called “Cooking... The ‘Willemina’ Way,” in which Willemina cooks an Ostrich Egg Melange. Here are her instructions:

- (1) WILLEMINA: First we must beat the ostrich egg. While some prefer beating it with a lovely wire whisk, I like to beat it in a wrestling bout to



the death!<sup>2</sup>

(Episode 25, Appendix 1, 55)

<[clip04](#)>

The verb “beat” appears in the context of a cooking programme and in connection with “egg,” which leads the viewers to interpret it in its “to mix food” meaning, further enhanced by the following use of “whisk.” This assumption is then undermined by combining “beat” with “wrestling bout” and “death,” thus referring to the “hit someone violently several times” meaning. The amusement caused by the surprising assignment of meaning is further strengthened by the visual component (Willemina starts fighting the egg).

A less pointed difference in meaning is used at the beginning of the first chapter of Episode 17. Sheep is shown as helpful to the Big City inhabitants. One example we are given is his kindness to those in need. A bum walks up to him and the following ensues:

(2) BUM: Hey Mac, can I borrow a dollar?

SHEEP DIGS INTO HIS WOOL, PULLS OUT A DOLLAR & GIVES IT TO THE ‘BUM’.

SHEEP: Baa.

THE ‘BUM’ DASHES OFF FRAME.

...

THE ‘BUM’ DASHES BACK INTO FRAME WITH THE DOLLAR.

---

<sup>2</sup>This is altered from the script according to the final version as it was broadcast.

HE GIVES IT TO SHEEP.

BUM: I'm done borrowing your dollar! Thanks!

(Appendix 1, 19)

[<clip05>](#)

The dictionary meaning of “borrow” is “to receive and use something that belongs to someone else, and promise to give it back to them later.” It is generally accepted that this does not hold completely true for borrowing money, we obviously do not return the same bills or coins we borrowed. In this case, the subtle difference between borrowing money and borrowing an object other than money is used for humour. The difference is not mentioned in dictionaries, because it is clear to language users from everyday experience and they would never think of borrowing money from someone just to carry it around and then give it back. The fact that this is what the dictionary meaning of “borrow” implies is brought to attention, a certain incoherence of language is revealed and the word and its use is shown in a new light.

One more example of homonymy causing ambiguity is taken from later in the same episode. General Specific and X-Agent engage in an exchange before they fight.

(3) SPECIFIC: Impressive. But I'll teach you a lesson you won't soon forget!

CUT TO ACTION GRAPHIC: 'LESSON!'

CUT TO SPECIFIC POINTING TO A BLACKBOARD WITH X-AGENT AT A SCHOOL DESK.

SPECIFIC: And that's why the Dutch traded Manhattan for the Spice

Islands.

X-AGENT: (SCRIBBLING IN NOTEBOOK) Baah.

SPECIFIC: Ok, lesson's over. Wanna fight?

(Appendix 1, 32-33)

<[clip06](#)>

The two meanings of “lesson” this joke operates with are “a period of time in which students are taught about a subject in school” and “a punishment or bad experience that teaches you something.” This instance of creating humour can also be interpreted on the level of expression. Instead of the ambiguity of the individual word, this can be seen as an ambiguity of a phrase. The set phrase “teach someone a lesson” means “punish someone,” corresponding with the second meaning of “lesson.” If we substitute the first meaning, thus stripping the phrase of its figurative element, a shift in meaning toward literal will result.

### **3.2 Phrase Homonymy**

This can be seen as a borderline case between word homonymy/polysemy and what Pocheptsov calls homonymy of phrases. He claims that “a particular word combination can be endowed with more than one phraseological meaning” (39). Ambiguity induced by such homonymy functions in the same way as word homonymy when creating humour. Consider the following example from Episode 17:

(4) PUBLIC: Uh, sir. I think we have company.

SPECIFIC: Nonsense. I didn't invite anyone over.

(Appendix 1, 20)

The statement “we have company” can have a neutral or a negative connotation--“to have company” meaning simply “to be with someone,” and “to have company” meaning “someone we don't want to be here is here.” Private Public obviously refers to the negative meaning, while General Specific, in his typical attitude of the one in power, interprets the company as desirable.

Subtle differences in meaning are also played upon in General Specific's campaign speech from Episode 20:

(5) SPECIFIC: ...one sheep who is a menace to everything that is good  
and pure about The Big City!

COP: (OS) Like the water?

(Appendix 1, 44)

A phrase that is popular with politicians, “everything that is good and pure about...” and needs to be defended, refers usually to abstract values (dignity, honesty, etc.). The Cop, a potential voter, extends the phrase to refer to concrete objects as well, and both adjectives “good” and “pure” collocate well with “water,” as it is good (indispensable in fact) for you and definitely pure (“clear, nothing mixed with it that would spoil it”).

In the same episode, Farmer John encourages Sheep in his political efforts:

(6) FARMER: ... you need to get pro-active, stand up and be counted.

SHEEP STANDS UP.

FARMER: (CON'T) One. (BEAT) OK, that was a good start.

(Appendix 1, 43)

Stand up and be counted is a set phrase meaning “to state or show publicly that you support someone or something, especially when something unpleasant or dangerous could happen to you as a result.” Both Sheep and Farmer John take the phrase apart and interpret it as consisting of two parts, “stand up” and “be counted,” which they understand literally. Sheep stands up, and the Farmer starts counting, inevitably exhausting the options after “one.”

### 3.3 Phrase Manipulation

The last example leads us into the realm of metaphors and set phrases. Pocheptsov’s concern is predominantly manipulation with known phraseological units. He states that they can be altered in a way that they contradict or are incongruous with the original version (39). As an example he gives an alteration of a proverb “A friend who isn’t in need is a friend indeed” (39). Ross deals with similar issues--altering set phrases or figures of speech--in a section on metaphor and simile (which is a part of “The shock of the new” chapter).

Such manipulation occurs in Episode 17 of *Sheep in the Big City*:

- (7) SPECIFIC: (TO TROOPS) Well, I'm off. Next time you see me, I'll have that Sheep! Up! Up! And somewhere else!
- (Appendix 1, 26)

The well-known phrase “up, up and away” becomes “up, up and somewhere else” in General Specific’s version. The last part of the phrase, “away,” is substituted by a near synonym, “somewhere else,” thus retaining the meaning of the whole phrase. Despite the similarity of meaning, the phrase sounds unusual to the audience’s ears. Ross’s “shock of the new,” language used in a novel way, provides the amusement potential.

### **3.4 Literal Versus Figurative Interpretation**

Apart from manipulating the phrases, Ross mentions drawing attention to the phrases themselves as a source for humour (37). If the phrases are analysed and interpreted literally, they display elements of contradiction, sometimes even elements of the absurd. Ross’s example is the phrase “head over heels in love.” She points out that head over heels is the usual configuration of any of us, so if love is supposed to be something special, the phrase should rather be “heels over head” (37). The incongruity between figurative meaning and literal meaning of a phrase can be an effective source of humour and is often elaborated upon in scripted dialogue.

In *Sheep in the Big City* we can find two ways of exposing the incongruity. One of them is a character reinterpreting his/her own words, as in the following two examples. The first occurs in Episode 17:

- (8) CPG: Don't worry, Sheep, I Completely Powerful Guy will always be there to protect you from the fiend General Specific. Except, of course, on weekends when I go to the beach house. Oh yeah, and I've got my shrink Tuesdays, then there's the League of Do-Gooders Wednesday meetings, and my favourite cartoon is on Fridays and...
- (Appendix 1, 35)

Completely Powerful Guy uses a phrase "I will always be there to ..." and then pauses to think about it, subsequently adding more information, because there is the possibility that Sheep might interpret the phrase literally and expect him to be available really all the time. It is generally accepted that hardly anyone who uses such phrase promises to give up their life and sit and wait somewhere for the time when help is needed. However, if someone--a child, or a language learner, i.e. someone who tries to analyse utterances to make sense of them--was not acquainted with the figurative element, they might opt for the literal interpretation. The audience is put in such a position, a piece of language they know and use all their lives is presented as seen for the first time.

In another instance of self-reinterpretation, General Specific explains his own words in this monologue:

- (9) SPECIFIC: Ha har! I'd like to see you get out of this one, Sheepy! Well, actually, I wouldn't like to see that, what I'd prefer is to see you not get out of this one...I'd like to see that and maybe a romantic movie. A movie with...Hey! What happened!?
- (Episode 25, Appendix 1, 58)

General Specific feels that the phrase “I’d like to see you get out of this one,” which is ironic and means exactly the opposite, might be understood by Sheep literally as an encouragement to flee. He goes on to explain exactly what he means and continues to elaborate on the word “see” until he achieves what he wanted to avoid-- Sheep’s escape. The audience is again made aware of the incongruity in the set phrase, they realize that such phrases are used and accepted every day, and laugh or smile about it being so obvious and at the same time so inconspicuous.

In addition to bringing the incongruity in language to attention, the two characters in (8) and (9) provide more information than is needed and is not completely relevant (see chapter 4). General Specific’s speech in (9) may also be interpreted as an attempt to clarify the implicature the phrase is intended to convey (see chapter 4).

Another way to exploit the figurative/literal difference in the scripted humour of *Sheep in the Big City* is using the hearer rather than the speaker to draw attention to the incongruity. The speaker intends to convey a metaphorical message, which is in turn misinterpreted by the hearer literally:

- (10) DISASTER: (CLIMBING ONTO THE RAFT) Don’t shrink Sheep!  
Don’t you see, you have to look at the problem from a different angle!  
SPECIFIC AND PUBLIC LEAN AT A 45 DEGREE ANGLE.  
SPECIFIC: (BEAT) Um, no. Looks the same from here.  
(Episode 25, Appendix 1, 69)

[<clip07>](#)



The humour in this case is aided by the visual component. Major Disaster's intended meaning of "a particular way of thinking about something" is understood as the literal "the direction from which you look at something" and the hearers do as they think they were told, without any result.

### 3.5 Language-image Interplay

Being audio-*visual*, animated works have the advantage of possibility to use the interplay of language and images. In the examples presented so far, the ambiguity of meaning was exploited mainly on the level of language. In *Sheep in the Big City*, as in many other animated films or series, the traditional or anticipated meaning can be undermined by the visual component only, without spoken or written commentary, possibly producing a more striking effect, because it is instantaneous and clear, unlike a comment. In this area animation has an advantage over live-action, which has to rely on reality happening in front of the camera (when unaided by computer graphics). Anything, including the impossible and the imaginary, can be animated. In the following example, the laws of nature are bent to provide a literal interpretation of Completely Powerful Guy's speech:

- (11) CPG: (RUBBING BOY'S HEAD) Ha ha! Oh, Wonderful Boy,  
you are so naive! All I *really* had in my belt was my brain, and it told me  
to trick the villain!
- BOY: Holy incredibly deceitful trick! Really?
- CPG: Sure, look!

CPG REACHES INTO HIS UTILITY BELT & PULLS OUT A BRAIN.

(Episode 17, Appendix 1, 30)

<[clip08](#)>

*Sheep in the Big City* utilizes the strategy of literal misinterpretation of metaphorical phrases on all levels--on the level of language exclusively, using visuals to complement language and also on the visual level only. Like in language, use is made of a code, examples of which can be found in the section on humour in animation. The visual cartoon language and its metaphors are exposed and undermined by a literal interpretation, like in Episode 9, where a blinking light bulb, in animation a metaphor for a dawning idea or realization, is seen over Private Public's head, showing that he realized something--but then it is revealed that it is a normal, albeit not very functional, light bulb hanging from the ceiling. <[clip09](#)>

#### **4. Cooperation in Conversation**

One of the linguistic areas that Ross states as able to account for humour based on language is pragmatics. She mentions several concepts, the most relevant of which for the analysis of *Sheep in the Big City* is the Cooperative Principle, proposed by Grice (40). At the core of the cooperative principle lies the assumption that, in human conversation, the participants wish to communicate a message honestly, completely and without redundancy. The following description of the four maxims that the principle comprises can be found in Leech (8):

QUANTITY: Give the right amount of information: *ie*

1. Make your contribution as informative as is required.
2. Do not make your contribution more informative as is required.

QUALITY: Try to make your contribution one that is true: *ie*

1. Do not say what you believe is to be false.
2. Do not say that for which you lack adequate evidence.

RELATION: Be relevant.

MANNER: Be perspicuous: *ie*

1. Avoid obscurity of expression.
2. Avoid ambiguity.
3. Be brief (avoid unnecessary prolixity).
4. Be orderly.

Leech categorizes the principle as a regulation rather than a rule. He states that the maxims are scalar, can act in contradiction to each other, are observed differently in different contexts and can be violated without harming the utterance (8). It follows that violations of the cooperative principle are common in everyday conversation. For Leech, most violations occur when the Cooperative Principle contradicts the Politeness Principle (80).

It can be claimed that the principle is observed most closely in unmarked, that is neutral, exchanges. Violations most probably occur in conversations between participants who tend not to a neutral position, but to extremes--cases of the speaker and

the hearer either knowing each other well, i.e. sharing common knowledge and/or memories, or being distanced or even hostile. Distance and hostility are reasons for rejecting cooperation and deciding to lie, withhold information and so on. Closeness or intimacy can also result in various maxim violations. In an exchange between lovers, who assure each other of their mutual affection, for example, discarding briefness violates the maxim of manner, or statements like “You are the most beautiful girl in the world,” for which the speaker lacks evidence, violate the maxim of quality (although the speaker may believe it to be true).

A less extreme case of shared knowledge can be used to illustrate how common maxim violations can be. An utterance which in a neutral exchange would seem to lack clarity, may be understood without problems by a hearer who has encountered it countless times in a similar context shared with the speaker. If two people cook all their meals together, it can happen that while preparing another meal, one utters “The pot”--violating the maxim of quantity (too little information) and manner (ambiguous)--and the hearer knows that what is meant is “hand me the big pot we always use when cooking this meal.” Someone visiting and trying to help cook would not understand which pot is meant, although they would very probably understand that the speaker wants it handed.

Why the visiting party understands this is explained by Grice using the concept of implicatures (Leech, 9). An implicature is “additional conveyed meaning” (Yule, 35) of an utterance, that is, additional to the semantic meaning (meaning in isolation)--speakers “mean more than the say” (Leech, 9). The implicature is arrived at by means of context. In the cooking example, if there is no pot on the table, the utterance “The pot,” possibly accompanied with a gesture, can be understood as “hand me the pot”; if, however, the pot is already on the table and full of ingredients, the same utterance can

be understood as “place the pot on the stove.”

In a neutral exchange, with participants neither particularly close, nor distanced, with only basic shared knowledge, deviations from the maxims are not anticipated and if they occur, we do not assume that they are deliberately violated out of uncooperativeness, but expect that the utterance carries an implicature. Yule mentions tautologies, like “business is business,” as an example (32). When one states something that is obvious, what is meant to be communicated goes beyond the statement and the hearer looks for the implicature. The process of arriving at the implicature is described by Leech as hypothesis formation--the hearer recognizes that a maxim has been violated, and if there is no reason for the speaker to be uncooperative, the hearer tries to find a different message, consistent with the principle, in the utterance (31).

Violating the maxims without any such implicature in mind (or available to the speaker) often results in amusement. The speaker deliberately “shocks” the hearer with this lack of cooperation. In case of a staged conversation--in film, cartoon or stand-up comedy-- the speaker(s) shock and amuse the audience by deviating from a known model, often observing the principle closely throughout the conversation, thus preparing the ground for such subversion (Ross, 7). This type of humour is often used in cartoons, where violating a particular maxim can become an idiosyncratic feature of a character. A good example is an evil scheming monkey in the *Powerpuff Girls* series, who often states a fact and then repeats it several times over using different words or structures. Even his name, Mojojojo, reveals this trait. That such humour appears in a series targeted at children shows that they perceive it as amusing, which would suggest that the cooperative principle, as a guideline for conversations, is being deeply ingrained since the earliest days.

Several examples of creating humour using violations of the cooperative

principle can be found in *Sheep in the Big City*. It is probably not surprising that there are some to be found in the “Wool of the people” episode (Episode 20), where politics language is used. As a part of his political campaign, General Specific talks to the Big City citizens about his plans as mayor. First he informs them that he wants to capture Sheep. Then he starts asking questions, without concluding anything from them, slowly abandoning the cooperative principle and finishes with an apparent tautology:

- (1) SPECIFIC: So, in closing let me just say: a vote for General Specific is a vote for me!

(Episode 20, Appendix 1, 44)

The last part of a politician’s speech is usually expected to be a summary of his or her goals, with a strong statement to stay in the hearts of the voters. Finishing with a sentence that states the obvious--violating the maxim of quantity--shocks the audience, especially because there is no implicature available. The utterance does not imply that the voter should choose General Specific, there is no hint that that option would be the best, as is the case in frequent statements of the “a vote for XY is a vote for honesty” kind (which General Specific’s utterance probably parodies). However, unlike these real life, maxim of quantity observing, statements, General Specific’s observes another maxim, the maxim of quality.

Another violation of this type occurs later in the same episode, when General Specific and Sheep meet in a pre-election TV debate. As this is an opportunity to win over more votes, real life politicians try to be as informative as possible, so the voters receive the impression that there is a clear plan and the politicians know what they are talking about. Here is how General Specific answers:

(2) GAMEY: Grreeeaaaat! Our first question goes to General Specific.

For the teacher's union vote, where do you stand on sheep in our schools?

SPECIFIC: Well, Gamey, I'm glad you asked that question.

Education is of course a very good question to be asking about, especially in this great city of ours.

GAMEY: (BEAT) Greeeeaaaaat! Sheep, the same question to you.

(Appendix 1, 51)

In his answer, General Specific appears to be very cooperative, agrees that the question is important. He uses a number of words, the question nevertheless remains unanswered. Assuming that General Specific is indeed cooperative, the audience looks for another meaning, for the implicature. It is difficult to imagine an implicature that Specific himself would want to convey with his answer, other than appearing cooperative and knowledgeable about the issue. What it implies outside of the speaker's intent is that he does not know what to say. So although there are many words, which are positive ("glad," "very good," "great city") which make the speaker appear pleasant, there is no real information value. This can again be seen as a parody of politicians, who use even more words without answering questions or providing any information.

A speaker can violate the maxim of quantity not only by giving too little information, but also by providing too much. In Episode 17, Sheep saves the Big City from various disasters, and as a group of citizens watches him, one of them comments on Sheep's actions in a parody of a superhero film/series convention<sup>3</sup>:

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<sup>3</sup>This is altered from the draft script: "kid" is replaced by "grandma" in the final product.

(3) GRANDMA: Look! That giant sheep caught the meteor.

...

GRANDMA: Now he's plugged the volcano with the meteor!

...

GRANDMA: And now he's using his wool to soak up the flood waters, even though wool isn't a very absorbent material!

(Appendix 1, 70-71)

<[clip10](#)>

After establishing a pattern of comments, which simply describe what Sheep is doing, without any comment of the possibility or consequence of his actions, the last comment breaks the pattern in adding more information than is needed in the situation. By pointing out the improbability of what is seen on screen, attention is drawn to the holes in logic of such stories. Similar, one might say superfluous, information might have been added to the first and second utterance too (what about the tension inside the plugged volcano, for example?), but by staying true to the convention, the ground has been prepared for the “shock” brought about by sudden adherence to truth (maxim of quality) by the old lady. Improbable events in films and cartoons depend on the minimum amount of information for their credibility, so what would be considered the right extent in a natural conversation is seen as an uncomfortable excess in staged dialogue.

In the same episode, yet another type of humour-creating violation appears:



- (4) SPECIFIC: (OUT OF BREATH) Ha ha! X-Agent! All it will take to defeat you is one final punch! Yes, with this last punch you will be defeated, as soon as I punch you one final time..

General Specific repeats the same fact (or supposition, rather) over and over again, ignoring the brevity part of maxim of manner. Such a violation can have many motivations, to show understanding, when asked a question, or to make sure someone understands when explaining something. Specific's rant might be motivated by his feeling of triumph, or by an attempt to stall while he catches his breath. This is similar to the above mentioned Mojojojo, whose rantings usually accompany the feelings of self-confidence and pride.

As few members of the audience are acquainted with the cooperative principle theory, this type of humour is probably less dependant on recognition of linguistic functions than the use of homonymy or metaphorical/literal distinction for humour. However, all those who share similar cultural background--as the individual maxims bear higher or lower impact in different societies (Leech, 80)--are aware of these regulations, without knowing the linguistic terms. Thus, to paraphrase the Grandma, the audience does not say "look, he's violating the maxim of quality!", but rather intuitively feels that there is something wrong with the utterance.

Apart from using the cooperative principle violations as a basis for humour, cartoons often parody the principle-breaking conventions of film language. A criminal's full confession before the final act of murder is a much-parodied convention, not only in animation; another convention, breaking the quantity maxim, is imparting more

information than needed, or stating the obvious for the sake of later use or reference. This use, hardly acceptable or even imaginable in a natural conversation, is widely accepted by film audiences. A viewer with experience of Hollywood-style film is able to spot and remember what can be called “a reference speech” (my term) and is actually puzzled when the reference is not made or the information does not find any use later. This viewer expectation is well-known to film and cartoon creators. By bringing the conventional violation of the cooperative principle to attention, they can make the audience realize the hidden absurdity of such language use.

In *Sheep in the Big City*, this strategy is used predominantly in Angry Scientist’s contributions. Quite often he overexplains the use of his gadgets, especially what can go wrong with them, or utters an aside which is perceived as redundant information at that time. It is quite apparent that the information is given for the audience to understand what happened when the gadgets do go wrong, and can even foreshadow the malfunction. In the following example, General Specific reacts to this tendency in Angry Scientist’s speech:

(5) CUT TO ANGRY WITH CONTROL BOX.

ANGRY: And I will be in the monitoring of this ‘essential controlling grid’, which, if it were to be damaged, would make you in the losing of your powers!

SPECIFIC: Uh...right. I’m not quite sure why you shared that with us...

ANGRY: No reasoning.

(Episode 17, Appendix 1, 26)

Specific's response makes the audience aware of the curiosity of Angry's contribution--Why does he say that? Is it relevant? Is such information needed? It is, for the sake of the narrative, but in the Hollywood continuity tradition<sup>4</sup>, the audience is not supposed to know that. Angry's answer tries to hide the convention, but the audience already knows why the remark has been made, and expects the "essential controlling grid" to be indeed damaged in the course of the story.

## **5. Parody**

So far the humour discussed was based primarily on everyday language use and its functioning. Enjoyment of such humour depends on knowledge of the language and of the time period--the changes in language make humour time specific (Ross, 48). We do not perceive ambiguity or incongruity in humour originating a generation or more ago, because there are shifts in meanings, and a generation or two later, what we find funny today might not be understood either. The context that such humour depends on is usually limited to the immediate situation, the participants and the relationship between them, and the surrounding text.

Wider knowledge of cultural context and codes is needed to enjoy humour stemming from parody. Ross defines parody as a "humorous imitation of a style" (48). This definition encompasses various aspects--depending on the medium used, the style imitated may be visual, narrative or behavioural, it can be the style of language, of sound, and so on. The audience has to be aware of the style of the original to perceive parody as parody, that is find it amusing rather than see it as a seriously meant piece

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<sup>4</sup>The tradition of invisibility of the film technology. The audience is supposed to immerse in the film, which should seem as realistic as possible, a seamless flow (Wells, 137).

(Ross, 49). As Ross states, the relationship between an imitation and the original text, or set of texts, is one of “a conflict or dialogue” (48), thus pointing out the extremes of what can be called a parody scale--a strong criticism and an imitation motivated by admiration or respect. Parodies can take the form of any point on the scale between these two. The audience’s amusement can also range from mild to intensive, although it does not necessarily have to correspond to the parody scale--it rather depends on the attitude toward the original text and the elements being parodied.

*Sheep in the Big City* makes use of a wide range of television genres for parody. The spaces between individual chapters of the story itself are filled by short sketches parodying the news, documentaries, children’s and cooking programmes, game shows, shopping programmes, practically everything that can be found in television broadcasting. The most frequent case, that of television advertisements (which occur in almost every episode, sometimes more than once), can be considered a representative of parodies in *Sheep in the Big City*. The strategy to create any parody on the show can be illustrated on these mock advertisements of products made by the fictitious company named Oxymoron.

The audio-visual nature of television products allows for parody of a variety of elements. To begin with the audio part, sound and music conventions can be a source of parody, especially when they are distinct, like the dynamic title music of the news, or the ticking sound accompanying the “thinking interval” in game shows. The style of sound is less prominent in advertisements, as each aims for originality, but certain conventions are at work there too, like songs and jingles, which help the memorability of the product. Visual style conventions comprise the decorations, sets, clothing, or photography style (camera angles, movements and image quality). These conventions, like those of any other style, can be exaggerated or altered more or less drastically to

draw attention to the convention and make fun of it.

Another aspect is the narrative style or the structural conventions. Some genres are structured around a story, in the case of advertisements, a very short story of, for example, a problem occurring--a solution being presented--solution being tried and approved. Such structures are usually well-recognized by audiences and the parody creators can twist the structures in various ways, mocking the fossilized traditions, whether the structure is narrative (films, series) or not (news programmes, game shows).

The behaviour of actors, reporters and hosts can also be a source for parody. To take advertisements again, the people appearing in them usually seem friendly, trustworthy and serious, so that the audience believes their claims about the superiority of the product. The devices that help achieve this end include body language, the faces the actors make, their gestures and the strategy of looking directly into the camera when addressing the consumers, to intensify the appearance of closeness.

Linguistic conventions of a genre are also part of the vast amount of parody sources. The conventions can range from subtle to quite distinct and easily recognizable. They comprise the style (of speech or writing), structures and vocabulary used, sometimes even stock utterances. The conventions are governed by the goal of the genre and its target audience. In the news, which aim at appearing objective and reliable, formal style, sophisticated vocabulary and passive structures are used. In children's programmes, on the other hand, simple structures and vocabulary abound. The main aim of advertising, the focus of this chapter, is to persuade, with subsidiary aims of catching attention and making the product memorable (Vestergaard, 58, 65). Linguistic conventions serving these aims are well examined in a number of treatises, the basis for this analysis is the theory proposed by Hermerén in *English for Sale: A Study of the Language of Advertising* and Vestergaard in *The Language of Advertising*. Hermerén

asserts that some structures and words have especially high persuasive effect on the audience. He summarizes the work of various linguists and states that adjectives and adverbs, ellipses, rhetorical devices, imperatives and novel uses of lexis or syntax have been found effective in persuasive language (38,39). Thus, these devices, together with strategies for attention-catching and memorability, constitute the conventions of language used in advertising. In the following sections the advertisements appearing in *Sheep in the Big City* will be analysed with focus on those conventions.

### **5.1 The Personalization Strategy**

Advertising is a one way communication--the message is conveyed by the advertiser, but the audience cannot engage in conversation with the advertisement or the advertiser (Vestergaard, 14). The sender cannot be sure the receivers embraced the message, there is no way to be certain that the receivers finished reading or listening to it, or that they understood it. What is missing is the contact--no one can clarify, explain in detail--and advertisements, aimed at masses, are then perceived as impersonal (Hermerén, 39). Advertisers try to overcome this distancing element by personalizing the advertisement, so that the individual receivers have the feeling it is made for them exclusively, that the product will suit them and the company cares for them (Hermerén, 40). Hermerén names three strategies for making the message of an advertisement more personal, the first of which, addressing the consumer directly and as if they were friends (40), will be of interest in connection with the *Sheep in the Big City* advertisements. The direct address in monological advertisements is achieved by using pronouns (especially “you” and “your”) (41). This practice is wide-spread, generally accepted and probably

beyond parody. Besides the advertiser (or the actor who speaks for the advertiser), a model consumer can appear and a dialogue may ensue. The viewer or reader is supposed to identify with the model consumer and receive the message as if it was sent to him or her directly. Such personalization, however, is in conflict with the aim of reaching and persuading as many consumers as possible. The Oxymoron “Just for Men Named Harold” advertisement, which appears in Episode 17, exploits the paradox that results from joining these contradictory aims:

- (1) VICTOR: ... you need Oxymoron’s amazingly, wonderfully,  
fantastically great all purpose revitalizer:(PULLS OUT BOX) ‘Just for  
Men Named Harold’!
- GUY: I’m sorry, what was the name of that product?
- VICTOR: ‘Just for Men Named Harold’! It unwrinkles your  
wrinkles, opens your pores, straightens your posture, flattens your  
tummy, fattens your bank account, re-closes your pores, changes your  
tires, widens your smile: *it does everything!*
- GUY: Ok, you sold me. I’ll try some.
- VICTOR: (BELLIGERENT) Just a second, bub! What’s your name?
- GUY: Harry.
- VICTOR: (SARCASTIC) Oh, *Harry!* Hello *Harry!* (MEAN) Read  
the box, smarty! This is called ‘Just for Men Named Harold.’ *Harold!*  
You can’t have any!
- (Appendix 1, 28-29)

In order to personalize the message and the product, the advertiser (Victor) goes

to the extreme and narrows the target group to such an extent that any variation from the criteria disqualifies the consumer from the privilege of using the product. Exaggerating the advertisers' pursuit of personalization, this advertisement shows that it is difficult to reconcile the two conflicting aims, although real life advertisers never give up and experience shows that sometimes they succeed (to a limited extent).

Questions--addressed to a particular consumer--are personalizing devices as well as receiver involving (simulating interaction) and attention-catchers. As Hermerén points out, advertisers' favourite types of questions are those that express attitudes and are effective in passing them on the audience, that is "rhetorical questions, negated yes/no questions and tag questions" (51).

Rhetorical questions act as statements, but are less direct and subsequently less impositive and they involve the audience who are expected to agree with the statement that is implied (Hermerén, 61). In some cases, the model consumer is used to steer the audience in the right direction by answering the question, or just agreeing non-verbally (gestures). Such model consumers are always cooperative, always agree and if there is initial scepticism, in the end they are convinced--after all, they act as the advertiser wants them to (Hermerén, 48). These practices are parodied in SITBC advertisements. Most of the Oxymoron advertisements begin with a rhetorical question, addressing the individual (the aforementioned "you" and "your," directly present or merely implied), like "Tired of cleaning the boring old fashioned way?", while not expecting any real answer.

These questions are usually exaggerated (in extent or plausibility) and the main thrust of the parody is the response. Hermerén states that rhetorical questions are perfect for one-way communications, because no response (from the consumer) is expected



(61). The response given by actors is in fact irrelevant, because it still represents just the advertiser's statement. In Oxymoron advertisements, however, the model consumers have a mind of their own and behave like real consumers, not someone paid by the advertiser. Consider this exchange:

(2) VICTOR: Hey kid! Tired of playing with this boring old boring ball?

KID: No!

(Appendix 2, 1)

In advertising, the question posed by Victor Spokesman would be expected to be answered in audience's heads positively (the adjectives "boring" and "old" being unattractive, such that no consumer would want to be associated with). However, the model consumers of Oxymoron do not cooperate and as representatives of the target audience, they question the assumptions of the advertiser (like real audiences do when they are annoyed by advertisements and feel uncooperative). The creators thus parody the advertisers with their belief that the consumer is cooperative and easily manipulated into agreeing.

In this advertisement ("Supercool Fresh Rockin' Ball"), the potential consumer is too inquisitive and wants proof for Victor's claims, as any of us would. To make sure that the intended message will be received, after the kid's uncooperative response Victor avoids the embarrassment by answering his own questions himself:

(3) VICTOR: Can you get any more coolatastic than that? No, you cannot!

(Appendix 2, 1)

In other cases, the questions are posed by the model consumer and answered by the advertiser. Thus the advertiser acts as a guide or a wise advisor and the consumer as an enthusiastic and curious person. The enthusiasm is supposed to strengthen the premise that what the advertiser presents is special and the answers to questions used for this end are not expected to bring any new information.

(4) VICTOR: Hey kids! It's time for you to try Shrimpola Cola! You'll love our new great promotional giveaway!

KID: A giveaway?

VICTOR: Enter now and you may win a completely free can of Shrimpola Cola!

KID: A whole can?

VICTOR: Yes, indeedy.

KID: Not half a can?

VICTOR: No.

KID: Not a third of a can?

VICTOR: What are you, stupid? I said a whole can already!

KID: Sorry.

(Appendix 2, 2)

The model consumer in this case is overenthusiastic and overcooperative, trying to point out the generosity of the giveaway, and it is the advertiser who does not play according to the scenario, highlighting how ridiculous such model consumer's responses are, even in those advertisements in which they are meant seriously.

## 5.2 Memorability

Another important goal of advertising is for the audience to remember the name of the product. Many strategies are used to achieve this, such as songs and jingles, which work on the sound, rhythm and rhyme level. A song is used for example in the Oxymoron Shrimpola Cola advertisements, where the rapping shrimp attracts the consumer with the memorable beat and the song, rather than its qualities, becomes the product's main attraction (Appendix 2, 2). Spoken mottoes use rhyming as well, together with alliteration and other rhetorical devices. The simplest strategy is to have the actor(s) repeat the product's name as many times as possible without sounding silly. Hermerén notes that "frequent repetition of names for mnemonic purposes" has been found to be a characteristic feature of advertising, one of those that relate it to televangelism practices<sup>5</sup>(39). Repeating the product name so often that it becomes ridiculous is a way of parodying this practice, as in the "Penelope's Baskets" advertisement:

- (5) PENELOPE: Hi. I'm Penelope, and these are my baskets. Penelope's baskets. They're named after me, Penelope. I know what you're thinking, 'My, Penelope sure is beautiful,' and you're right, I am beautiful. And now you can be beautiful too. If you buy a Penelope's basket. Unlike ordinary baskets, Penelope's baskets, which share my name, are woven with gorgeousing fibers, that can make anyone look beautiful. Let me demonstrate on this not so attractive looking individual. Hold this please.

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<sup>5</sup>Hermerén states that it has been found that the names of televangelist have even been repeated more frequently than God's name (39).

There! Doesn't he look... wait a minute. You still look highly unattractive. Let's try it this way (hangs the basket on his hook). Eeeow... (tries a different part). Oh no... Gross! ..... Aaah, that's better! Remember, Penelope's baskets make anyone look beautiful. And, look for beautifying Penelope's paper bags! They're also named after me, Penelope!

(Appendix 2, 2)

The name Penelope has certain pleasing sound qualities<sup>6</sup>, and being repeated so many times (nine), the consumer cannot but remember it. The fact that the products are named after the girl is stressed and repeated three times--all this in a little more than one minute. Similar exaggerated repetition of the product name occurs in most Oxymoron advertisements: "Supercool Fresh Rockin' Ball" (Appendix 2, 1), "Shrimpola Cola" (Appendix 2, 2) and many others.

### **5.3 Natural Versus Artificial**

To sell their products, advertisers exploit the fashionable hunt for everything that is natural. As Vestergaard points out, desire for "natural" stems from discontent with civilization and its tendency to synthesize to the highest possible extent (158). Consumers look for agricultural products that are not genetically modified, for food and cosmetics without any artificial additives, they long for what nature made for us and people did not mess with. Nature has many uses in advertising. It can serve as a

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<sup>6</sup>Hermerén, in the chapter "On Sound and Sense", quotes an extract from Nabokov's *Lolita*, which draws attention to the production of sounds and derives pleasure from them: "Lo-lee-ta: the tip of the tongue taking a trip of three steps down the palate to tap, at three, on the teeth" (Hermerén, 128). The production of the name Penelope begins with the bilabial /p/ and creates a circle back to it, also resulting in a certain "fusion of verbal and sexual delight" (Hermerén, 128).

background for advertisements, evoking an atmosphere of tranquillity and beauty as opposed to the rush and ugliness of urban areas (Vestergaard, 160). The advertisers also like to point out that their products are as natural<sup>7</sup> as possible. The race for “naturalness” is mocked in the “Oxymoron Beef Jerky Flavored Cereal” advertisement from Episode 17.

(6) TEXAS: (TO CAM) Around these parts, we don't much cotton to artificial preservatives in our beef jerky flavored cereal. (HE JUMPS ON HIS HORSE) Huuup!

THE HORSE & COWBOY RIDE AS THE CAMERA FOLLOWS THEM.

TEXAS: (CON'T) And we sure don't like beef in our beef-jerky flavored cereal, either. Wooah!

HORSY STOPS, FLINGING TEXAN OFF SCREEN.

...

TEXAS: (CON'T) And, 'round here we especially sure don't like any jerky in our beef-jerky flavored cereal!

TEXAS TAKES THE BOX OF CEREAL & POURS A BOWL.

THERE'S NOTHING IN THE BOX. HE MIMES EATING A BITE.

TEXAS: (CON'T) Mmm... Now that's goodness without all the stuff Ah hates!

(Appendix 1, 23-24)

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<sup>7</sup>In the “of nature” sense--as Vestergaard says, “natural” has gained many meanings that have nothing to do with nature, e.g. “reasonable or expected in a particular situation” (158)

What begins as a familiar type of advertisement which boasts that the product is free of any synthetic elements, continues to enumerate what the cereal does not contain until there is nothing left. The strategy of ensuring the consumer that no harmful artificial additives are present in the product is exaggerated and results in the absurd.

## **5.4 Negatives**

The Tex advertisement also makes use of the attraction power of negatives. The advertiser, through Tex, makes strong negative claims, demanding reaction from the consumer more urgently than simple positive statements (consider “I like my food additive-free” and “I don’t like additives in my food”). Using a denial, instead of the usual positive (and thus more polite) statement, is more appealing to the consumer (Hermerén, 157).

The impact of negatives is exploited in the naming of the (real-life) “I Can’t Believe It’s Not Butter” brand (note: It is a product that functions as butter, but claims to have less fat.). The accumulation of negatives obscures the message to a certain extent, resulting in heightened attraction and memorability. It is possible that naming a product using a whole sentence, when the tendency is to make the product name as short as possible, was a subversive, self-aware joke. A brand name should be possible to link with a concrete object and should evoke positive characteristics to be memorable (Hermerén, 111), however, choosing a name that includes negatives, thus being negative at first sight (the positive characteristics have to be explained further in the advertisements or on the product label), employs the strategy of “memorability through deviance” (Hermerén, 112). Acting against the conventions of product naming results in

higher attractiveness and memorability.

In advertising, a practice of “‘internal’ recycling” is common (Hermerén, 101). Some advertisers recycle previous advertisements and their slogans with slight variations to exploit consumer’s knowledge. This strategy constitutes parody inside the genre. An example of such recycling (although Oxymoron’s advertisements do not belong to the real advertising discourse) in *Sheep in the Big City* is the product name “I find it extremely difficult to believe that this is not, in fact, yogurt,” which was probably inspired by the unique practice of choosing a long name used by “I Can’t Believe It’s Not Butter” brand. The Oxymoron product name is stretched to ridiculous dimensions. This name, unlike its model, contains only one negative, the effect of which is strengthened by the insertion of “in fact.” Instead of a negative, the adjective “difficult,” intensified by extremely, is used. If it was a real product of any practical use, the combination of these memorability and attraction strategies, together with the consumer comments, would probably result in high effectiveness of the advertisement.

<[clip11](#)>

## **6. Peculiarities of Language**

Except word play and ambiguities, most of the language in the show is quite natural, i.e. what we would expect in real life situations. The characters conform to common expectations--the General uses authoritative tone of voice and constructions, Lady Richington has a British accent and uses sophisticated language and so on. In some cases, the accordance with the character traits exceeds the expectations and the

language of a particular character is exaggerated. In other cases, the expectations are twisted when the element of surprise or the shock of the new is used in the character's way of speaking. This type of humour draws on character comedy mentioned in the section on humour in animation and stems from the character's typical language behaviour.

## 6.1 The Narrator

An example of conforming to and exaggerating the expectations stemming from the character's position is the Narrator. His language in the show is determined by his job and the conventions of television language. These are most prominent in the introductions of individual chapters and teaser speeches at their ends. In television series, it is essential to heighten the viewers' interest in the development of the plot to such an extent that they stay with the programme during the commercial break or return to watch the next episode, as the viewers are accustomed to channel zapping and fragmentary viewing (Bignell, 117). The shows end chapters or plan the commercial breaks in moments of suspense, and the Narrator's teaser speech is conceived to intensify the suspense of chapter endings and beginnings in *Sheep in the Big City*. A teaser, in television in general, appears before the show starts and often includes images from the show which can be accompanied by a commentary. It usually reveals only as much information as to "encourage curiosity and interest" (Bignell, 117). In some cases the teaser can be a part of the series itself, though this practice is quite rare<sup>8</sup>. In *Sheep in the Big City*, it is the narrator's task to raise curiosity, without help of images, hence my

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<sup>8</sup>An example of such practice can be found in the US produced series *Murder, She Wrote*, which is broadcast in this country. Each episode begins with a collage of images and sounds that will follow.



decision to name it teaser speech.

The Narrator's teaser speech is used to voice and heighten the viewers' anticipations. Analysis of the Narrator's contributions shows that to achieve its aim, such speech makes use of structures and lexis choices such as questions, imperatives (disguised as advice) and attributes. The questions are well suited to build up the suspense, as they point out the possible outcomes and involve the viewers. Such questions (in general) would most likely correspond with the viewers' own assumptions, but can also be used to make the less attentive viewer aware of those possibilities. The imperatives in the show (and in television teasers) usually have the form of "stay with us to find out" the answers to the questions. The attributes, adjectives and adverbs, are used to describe the situation. They are frequently emotional ("thrilling", "incredible", etc.), thus involving the viewers and arousing their interest. All these conventions are observed and sometimes exaggerated by the *Sheep in the Big City* Narrator.

The questions the Narrator uses mostly correspond to the situation and to its main interest points (the outcome, the consequences etc.). This convention is observed and a relatively serious atmosphere of narration is maintained throughout the series, but the smooth flow is occasionally disrupted by a question that is of no immediate interest to the viewer, as in the following examples:

- (1) NARR: (VO) Oh no! Who has Farmer John called and why has he called him? Does that cell phone have a clear digital connection? And what about General Specific and *his* evil plan to hold a Sheep Convention?  
(Episode 7, Appendix 1, 9)

- (2) NARR: Is Sheep doomed? Will X Agent come to the rescue? Does that costume give a wedgie?  
(Episode 17, Appendix 1, 28)

In the midst of a perfectly conventional narrator language, questions of no importance to the story appear. Thus, a subversion occurs in an otherwise unproblematic style, adding to the amusement by presenting it in the same serious tone as the rest of the speech. Rather than parodying an existing style, *Sheep in the Big City* invents (or perhaps re-invents) its own style and rules and then exaggerates them, engaging in self-parody.

The use of attributes is a similar case. To boost the suspense, emotive adjectives and adverbs are usually used in advertising<sup>9</sup> a series in television. Very often, the adverbs are derived from adjectives (like desperate-desperately). In *Sheep in the Big City*, the Narrator uses nouns and verbs as bases for adjectives and in turn uses adjectives to create adverbs that can rarely, if at all, be encountered in the English language.

One of the Narrator's word forming strategies is creating a compound adjective from the object-verb combination, as in a compound adjective "English-speaking students", meaning "the students who speak English." One of the -ing compound adjective examples from *Sheep in the Big City* (Episode 7, Appendix 1, 12) is "heart-pounding excitement," which corresponds to "excitement that makes you heart pound," or "soul-stirring chapter," (Episode 7, Appendix 1, 9) corresponding to "chapter that stirs your soul." Similarly, -ed (passive) adjectives can be created, as in Episode 25

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<sup>9</sup>By teasers and trailers. Trailer is usually longer than a teaser, containing highlights from the show (Bignell, 117)

(Appendix 1, 66), “disaster-packed chapter” substituting “chapter which is packed with disaster.” In the *Sheep in the Big City* subversion tradition, instances of what seems a result of a legitimate word-forming technique, but in fact is not, can again be found. One of them is the “super-powered answers” phrase from Episode 17 (Appendix 1, 23). If we try to analyse it as an object-verb combination, we will come up with the “powered by” formula, as in “steam-powered,” but in combination with “super”, such analysis does not make sense. The only other interpretation would be “answers endowed with super powers,” that would, however, be nonsensical, too. In the midst of grammatically correct (albeit unusual) compound adjectives, the creators place one that conforms to the form, but not to the meaning of the form.

The adverbs used by the Narrator usually specify adjectives, which in turn specify the nouns. As I mentioned before, they are created predominantly from the -ing compound adjectives by simple addition of the -ly suffix. The adjectives themselves are novel constructions and the conversion to adverbs adds to the unexpected and unusual use of language. Some examples from the analysed chapters include:

Episode 7:

*gut-wrenchingly*, stupendously invigorating installment (Appendix 1, 5)

*nail-bitingly* electrifying, soul-stirring Chapter 3 (Appendix 1, 9)

Episode 17:

*thigh-slappingly* thrilling answers (Appendix 1, 23)

*pulse poundingly plot warpingly* thrilling Chapter 3 (Appendix 1, 28)

Episode 20:

*astoundingly, thrillingly* democratic Chapter 2 (Appendix 1, 40)

*vote-buyingly* thrilling Chapter 3 (Appendix 1, 46)

Episode 25:

*maddeningly* whopping thrill ride (Appendix 1, 60)

now that he's monstrously *hugely bigly* large! (Appendix 1, 63)

*heart-beatingly* exciting disaster- packed Chapter 3 (Appendix 1, 66)

The accumulation of multiple adverbs and adjectives presents an extreme approach to attracting the viewer, while the unusual adjective and adverb formation immediately strikes the audience by its originality. The Narrator thus combines self-parody and the shock of the new use of language to amuse.

## **6.2 Angry Scientist**

Another character with a special way of speaking is the Angry Scientist. Probably modelled on a foreign type mad scientist of classical horror films, the Angry Scientist is not a native speaker of English and his grasp of the language is not perfect yet. He misuses English by confusing structures and extending the grammar rules to where they do not apply. His rather creative use of the language is similar to that of students of English as a second language or of children who try to make sense of the rules of the adults' way of speaking. This type of language twisting creates humour that even children can grasp and laugh at (especially those with younger siblings).

Overuse of the -ing form is the most frequent instance of Angry Scientist's grammar misuse. The -ing form is put where a simple present tense or infinitive with "to" should be used. In some cases the -ing can be accepted, in others, as in the examples below, the use is positively ungrammatical.

## Episode 7

Why is it that you *are* always *in the remembering* of the ‘Scientist’ part, but not the ‘Angry’!?? (Appendix 1, 4)

I am trying to *telling* my plan here [...] (Appendix 1, 4)

Can we not *be finishing* this so I can *be telling* my plan of mine!?!? (Appendix 1, 6))

I cannot *be believing* this!! (Appendix 1, 14)

## Episode 25

here it *ising*! (Appendix 1, 57)

Various grammar rules are used to create overgeneralization<sup>10</sup> in Angry Scientist’s speech. Once a rule is spotted, by a child or an ESL student, it can be extended to apply to all the members of the particular class (verbs, nouns, etc.), even to those which are irregular (Montgomery, 50). Thus, children can use their knowledge of the rule for creating past tense and produce “caught” instead of “catcht”, or students can use the rule for formation of plurals of nouns and say “tooths” instead of “teeth”. The humour of these overgeneralizations stems from the characteristics of the English language, the rules of which often do not apply in all cases and which contains many irregularities.

The grammar rules overgeneralized by the Angry Scientist include the -ing form, as in this example from Episode 7 (Appendix 1, 4), where the -ing added to the verb is further used in an unexpected (and ungrammatical) combination with a preposition.:

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<sup>10</sup>This term can be found in Hladký. It will be explained in more detail below.

- (3) I am trying to telling my plan here, but cannot because of your sign putting *upping*!!!

The next example does not use -ing in its verbal function, expressing immediacy, but in its function of creating nouns from verbs.

- (4) [...] the *effectings* of the ray gun are being only temporary. (Episode 25, Appendix 1, 72)

The -s in “effectings” indicates that Angry Scientist regards it as a noun, however, the -ing is superficial, as “effect,” while being a verb, can also be a noun without any change of form.

Another irregularity is exploited in the case of adjectives and their superlative forms. The rule is that the -est suffix should be added to create a superlative. Again, exceptions exist, and the basic form of the adjective does not fully correspond with its comparative and superlative forms. A person who is new to the language may regard the difference as an indication that the comparative or superlative are in fact the basic adjectives and try to add the suffix again. One of the examples of this practice used in Angry Scientist’s idiolect comes from Episode 25 (Appendix 1, 59):

- (5) ...*the bestest* super-powerful extra enlargement ray gun...

“The bestest,” like “the worstest,” might be one of the most frequent misuses of the superlative rule (in *Sheep in the Big City*, even General Specific uses “the worstest”),

and it can occur even in adult language as a means for exaggeration (better than best, worse than worst). Their occurrence in real life language, however, does not make them less ungrammatical or illogical and they are always perceived as such.

Similar addition of a suffix to a form already modified to express particular grammatical characteristics can occur with the past tense. The rule of adding the -ed suffix to a (regular) verb in infinitive can backfire in case of irregular verbs the past tense of which does not remind a student or a child of a past tense at all. Like in Angry Scientist's

- (6) the bestest super-powerful extra enlargement ray gun ever *maded*!  
(Episode 25, Appendix 1, 59),

they add the suffix to make sure the verb really is in past tense, considering them the infinitive rather than proper past tense.

Like the Narrator, the Angry Scientist creates new words, particularly nouns. To create nouns from other word classes, several suffixes are used in English. One of them, the -ness suffix is a favourite with Angry Scientist and he uses it to the extreme. Sometimes the noun is indeed created from a different word class, but the suffix is wrong, as in this example from Episode 25 (Appendix 1, 72):

- (7) ...in the *actuellness*...,

where “actuellness” is probably supposed to mean actuality, i.e. reality, so the whole

phrase can be rephrased as “in fact,” or, to stay closer to the original, “actually,” which probably served as the source for word-formation.

More often, however, the -ness suffix is completely unnecessary, as the words that are modified by it are already nouns, as in:

(8) No *nothingness*!! (Episode 7, Appendix 1, 14)

Happying *Birthdaynessness*! (Episode 17, Appendix 1, 22)

In the second instance, -ness is used twice, accumulating the humorous effect of the suffix misuse. Similar strategy is also behind the accumulation of -er, which creates a noun denoting a person from verbs:

(9) No keynoting *speakerer*! (Episode 7, Appendix 1, 14)

What lies behind Angry Scientist’s speech peculiarities is the idea of twisting the rules of language, which are imperfect to begin with. Natural (as opposed to artificial or institutionalized) development of language inevitably results in irregularities and the problems arising from a great number of rules and exceptions are not restricted to foreigners or children. As a cartoon version of a politician’s speech, including words like “dangerosity”, “originatious” or “purposity”, given in *The Language of Humour* (Ross, 46), shows, desire for sophistication in one’s language may easily lead into the trap of “oversuffixation”.



### 6.3 Farmer John

A different part of linguistic study comes into play in the case of Farmer John. Being a farmer, he could be expected to be a down-to-earth person, concerned with plant growing, animal raising, fertilizers and weather forecasts. His style of speech should also conform to this image, the viewer would expect simple structures and vocabulary. However, the expectations are not met and the language Farmer John uses is in opposition to the image of a simple country person. Instead of concrete and simple speech, he uses sophisticated language of psychology and roams in the realm of the abstract. In Episode 7 (Appendix 1, 2), he shares his feelings with the audience:

(10) FARMER: (TO CAM) That's right, unseen narrator. Ever since my precious Little Sheepy left for that Big City, I've been dealing with a period of adjustment. While I have acceptance for the void that's in my center space, I'm trying to visualize an inner emotional base, but, and this should not be a surprise, I'm finding that the...

THE CAMERA STARTS MOVING AWAY FROM HIM.

FARMER: (CON'T) Hey, where are you going?

HE STARTS CHASING THE CAMERA.

FARMER: (CON'T) I'm not done actualizing my pain!

[<clip12>](#)

The incongruity between a stereotypical image of a farmer and Farmer John's language and behaviour is exploited whenever he appears on the show. In Episode 4, he

even breaks into a museum (where Sheep is an exhibit, because he has a diamond in his stomach) to talk to Sheep about his feelings, boring Sheep to death. His litany changes into “blahblahblah”, which, like the camera that goes away from him in Episode 7, suggests that this is not the way he should speak in his position. The creators are aware of the expectations and use them to create incongruity between the character and the style, while at the same time they show the audience that they know the style is not fitting.

## **6.4 Sheep**

The last example of peculiar idiolect is the main character, Sheep. In an unexpected twist of realism, Sheep behaves like a real sheep would and speaks only in sounds, that is, one sound, “baaa.” Although this “word” is the only one Sheep uses, he is able to convey what is needed through it, mainly due to different intonation.

To understand what Sheep wants to communicate, the viewer is given only the context (the situation, the surrounding text and visual support, including body language) and the intonation or tone of voice used to present the “baaa.” In the scripts, Sheep’s lines are usually accompanied with directions like “in agreement”, “sad” (or even “heartwrenchingly sad” as in Episode 7 (Appendix 1, 13)), “nervous”, “angry” and so on. Viewers’ understanding thus depends heavily on the voice acting. Most of the time the “baaa” communicates simple feelings or reactions to what is happening in the story. The interesting fact is that for this sort of communication no more than what is provided is necessary. The Narrator sometimes adopts the role of an interpreter of Sheep’s bleating, as in this exchange between Sheep and X-Agent in Episode 17:

(11) NARR: (VO) Meanwhile, in The Big City, Sheep is getting a little sick of X-Agent's help.

SHEEP: (NODDING) Baa.

NARR: (VO) He turns to X-Agent and explains to the hero that he need to be left alone. While it's great to have protection against General Specific, Sheep is a big sheep, able to make his own decisions and take care of himself.

SHEEP: (TO X) Baa.

NARR: (VO) X-Agent counters that Sheep is naive. The Big City is full of dangers. And if he's been smothering and overbearing, it's a small price to pay for safety.

X-AGENT: Baah.

BEAT.

SHEEP: Baa.

X-AGENT IS SHOCKED.

NARR: (VO) Uh... I can't tell you what Sheep just said, but I don't think X-Agent's going to want to protect a Sheep with a mouth like that.

X-AGENT STORMS OFF FRAME.

SHEEP: (SAD) Baa...

NARR: (VO) Poor Sheep. That's not how you wanted it to work out, was it?

SHEEP: (AGREEING) Baa.

<[clip13](#)> (Appendix 1, 27)

From the context, the tone of voice and intonation, the viewer would probably understand what is happening between the two sheep. The Narrator's interpreting is not absolutely necessary, although it adds more detailed shades of meaning. The humour lies in the fact that a simple "baah" said in a special tone of voice can express approximately the same message as "[...] Sheep is naive. The Big City is full of dangers. And if he's been smothering and overbearing, it's a small price to pay for safety." It follows that in some cases, words are superficial, which is not to say that they are not necessary in others (it would be difficult, for example, to express abstract ideas in a philosophical conversation using only a varying tone of voice).

However, in everyday, familiar, worldly conversations it happens that what we listen for are not the actual words, but the sound qualities. Together with the speaker's face they can give all the information that is needed. This is also true for media representations of reality, which draw on certain clichés and use simple frameworks for the dialogues. In a case of an argument such as that between Sheep and X-Agent, even with the sound turned off, we would guess that each side mentions arguments (which can be filled in by the viewer from the context) and the outcome would be readable from the participants' faces. This ability to guess the details of a conversation only from the faces and sparse information was also exploited in silent film, which lacked the advantage of sound qualities, but the viewers nevertheless understood the basic premise without difficulties.

The dependence of interpretation on the recipient is highlighted and slightly ridiculed in a dialogue between Sheep and Farmer John from Episode 20 (Appendix 1, 50):

- (12) FARMER: OK, Sheep. Let's practice answering a question the moderator might ask... (READS) "Do you think education is important to

The Big City's children?"

SHEEP: Baa.

FARMER: (BEAT) OK, that's a good answer. But you have to be more dramatic and say it like you mean it. Try again.

SHEEP: (IDENTICAL) Baa.

FARMER: Much better. Now, Sheepy, I cannot emphasize how important this debate is for your campaign. All of The Big City will be watching... a football game, but several voters will flip past the debate on their way to the game. That's when you have to sell yourself as the right candidate. OK?

SHEEP: (IDENTICAL) Baa.

FARMER: That's the spirit!

<[clip14](#)>

The script directions stress the sameness of Sheep's responses and thereby limit the range of interpretation possibilities. Obviously, Sheep's first "baa" means agreement (which can be expressed verbally in one or many words), but Farmer John does not find it enthusiastic enough. After Sheep tries again, Farmer John assumes it will be better and interprets it as such, although there is no difference. The third "baa" communicates the same message, in the same tone, but for Farmer John it is the most involved agreement of the three. The treatment of Sheep's bleating and its interpretation suggests that meaning is in the ear of the hearer, especially when it is communicated inarticulately (or simply in a different language).

## 7. Conclusion

In this thesis I have investigated language-based humour in the animated series *Sheep in the Big City*. Using the theory proposed by Pocheptsov and Ross, I looked at instances of ambiguity and novel use of language. My analysis confirmed the view that these two devices are frequent sources of humour as well as the assumption that they occur on all levels of language.

In the chapter on Naming, ambiguity of word class, meaning and sound representation were identified as sources of humour, while some word combinations in character names constituted a surprising connection and brought the intralinguistic relations to attention. It was surprising to find that naming carries so many possibilities for language manipulation and the ensuing humour, especially in the light of relative indifference to this area by both authors of language and humour theories. The nature of the analysed material allowed for such extensive naming possibilities, but other audio-visual works (films, television production) exist that use similar strategies for amusement (albeit not to such extent), it would therefore deserve deeper research. I found especially innovative the visualization of concepts that lack referent in real world.

In Chapter 3 I concentrated on ambiguity of meaning in dialogue. Instances of homonymy and polysemy in word play are frequent in various genres. In animation, the interplay between language and the visual component is possible. Animation surpasses live-action films by the ability of portraying non-existent objects and creatures, “image play” is therefore more accessible. Chapter 3 showed that there is close similarity between functioning of language and images. Animated works possess a visual language which they manipulate in the same way common language can be manipulated

and the two may combine to create the possibility of deeper appreciation of the humour that results.

The Cooperative Principle, which describes how speakers behave when talking to each other, presents more subtle material for humour. It is not generally known and thus the appreciation of humour stemming from it is more intuitive than informed. It is a potential basis for both ambiguity and the shock of the new. The shock appears when a person is deliberately uncooperative, deviating from a known pattern of discourse. The source of ambiguity in this area is the implicature. When something is stated too indirectly, the speaker risks that the hearer will not spot the implicature. If the speaker, in fear of not being understood, decides to explain the implicature, language conventions may be exposed, in effect exposing the imperfections of language, which amuse people by their misuse possibilities.

Parody, a practice that cannot exist independently of its source, is present almost everywhere, any style may be parodied, even leading to self-parodization. The conventions of parodied genres are well known and for the audience, parody constitutes a game. Spotting a convention itself brings pleasure and amusement and if the convention is manipulated creatively, they are doubled. The rule (in our case the rules of language) can be twisted to the brink of recognition, even to the point of the absurd. Depending on the relation to the original, parody may bring satisfaction at subversiveness, especially in cases of the parodied being something or someone serious. Advertisements themselves engage in parody and use humour for achieving their aims, it is difficult to determine then whether parodies of parodies still have a subversive potential, or whether they have no higher aim of criticism and the style imitation has the respect tendency. Most advertisement parodies in *Sheep in the Big City* can be said to be criticisms of contemporary advertising and they are humorous, but regular

advertisements also adopt these strategies and the original to be parodied is blurred (like the “I Can’t Believe It’s Not Butter” brand).

The last chapter deals with characters who have distinct language habits. Again, a variety of approaches are chosen by the creators to achieve humour through characters. From various comedy animated series a pattern can be traced in preferring distinct voice qualities and overemphasis. *Sheep in the Big City* (by no means being the only show to do it) prefers a rather civil approach, with few characters defined by voice qualities. A more subtle approach of prevailing structures and vocabulary choice is employed. On the other hand, sheep, who does not have the power of the verbal, depends on voice quality heavily. The approach to language in general is complex in *Sheep in the Big City*.

Thus, the analysis of a recent animated television series confirmed known theories of language-based humour, while offering material for new ones. The wide range of parody present also confirmed the theory of postmodern television mentioned by Bignell, with the aesthetic of intertextuality and constant variation and combination of known themes.



## Resumé

V tejto práci som sa venovala humoru plynúcemu z jazyka, pričom som sa sústredila na animovaný seriál *Sheep in the Big City*. Animácia poskytuje široké možnosti humoru, môže využiť vizuálnu zložku či vlastné konvencie. Jazyk, aj keď sa môže zdať podružný popri obraze, je takisto bohatým zdrojom humoru.

Na analýzu som použila pracovné scenáre štyroch epizód zmieneného seriálu. Samotná analýza, ktorej teoretickým základom boli práce G.G. Pocheptsova (*Language and Humour*) a Alison Ross (*The Language of Humour*), priniesla zistenie dominantných stratégií na vytvorenie humoru v tomto konkrétnom príklade súčasnej animovanej tvorby.

V druhej kapitole som sa venovala menám postáv a názvom kapitol v jednotlivých epizódach. Dvojzložkové mená postáv, ktoré v seriáli prevládajú, poskytujú možnosť uvzťahovania oboch zložiek, napríklad vytvorením oxymoronu či kolokácie. Humor plynúci z takto vzniknutých vzťahov je závislý na nejednoznačnosti slov v angličtine, čo sa týka významu alebo i slovného druhu. Názvy kapitol čerpajú zo zvukovej zhody alebo podobnosti, pričom slová z názvov sú nahradzované slovom podobne znejúcim, ale súvisiacim s ovcami. Takýto humor predpokladá u diváka väčšiu námahu pri percepcii humoru, pretože je nutné dekodovať názov a identifikovať odkaz v ňom obsiahnutý. Pobavenie v takom prípade je tiež vyššie.

Nejednoznačnosť významu hrá dôležitú rolu pre humor vznikajúci v hovore postáv. Fungovať môže na úrovni slova, ale aj celej frázy. Nesúlady medzi zamýšľaným významom a interpretáciou prináša pobavenie. Nejednoznačné su tiež frázy, ktoré majú možnosť doslovného alebo metaforického výkladu. Humor tiež môže plynúť z manipulácie s metaforami alebo ustálenými spojeniami, pričom tu platí princíp “šoku z

nového” alebo netradičného použitia jazyka (Ross, 27). Týmto spôsobom je tiež možné dennodenných užívateľov jazyka upozorniť na jeho vnútorné fungovanie a tým ho ukázať v novom svetle.

Seriál tiež využíva na vytvorenie humoru princíp spolupráce v konverzácii (Griceov Cooperative Principle), ktorý popisuje správanie sa hovoriacich. Porušenie princípu môže vyústiť do humornej situácie, môže šokovať odklonením od zaužívaných pravidiel. Taktiež môže vyústiť do nejednoznačnosti, keď sa hovoriaci snaží naznačiť niečo viac než obsahuje jeho výpoveď.

Dodržovanie a porušovanie pravidiel je tiež základom paródie, ktorá imituje nejaký štýl, zvyčajne do neúnosnej miery. V analýze scenárov som sa zamerala na paródie reklám, ktoré poskytovali dostatok materiálu. Jazykové pravidlá reklamy, ktoré väčšina spotrebiteľov dobre pozná (možno len intuitívne) sú dovedené do extrému a toto preháňanie odhaľuje absurditu niektorých reklamných presvedčovacích stratégií.

Posledná časť analýzy je zameraná na jednotlivé postavy a ich jedinečný spôsob vyjadrovania. Rozprávač a Angry Scientist využívajú pravidlá tvorby slov na kreácie originálnych slovných spojení, zatiaľčo Farmer John porušuje očakávania, ktoré divák má ohľadom jeho prejavu ako jednoduchého farmára. Samotný hrdina seriálu, ovca Sheep, nepoužíva jazyk, ale len mečí, pričom však dokáže jedným zvukom, za pomoci intonácie a kontextu, vyjadriť to dôležité.

Množstvom a originalitou úprav jazyka v záujme humoru je *Sheep in the Big City* jedinečným seriálom, ktorý otvára nové možnosti teoretikom humoru založeného na jazyku.

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**SHEEP IN THE BIG CITY**

**Show # 1005   Draft #2.1**

**"CAN'T LIVE WITHOUT EWE"**  
(Sheep Convention Story)

**Writer:   Mo Willems**

**12/9/99**

W1.    TV SATIRE: Name That Name!

A       SEQUENCE A

GRAPHIC:       "NAME THAT NAME".

ANNOC#1:       It's "Name that Name!"

CUT TO: A GAME SHOW SET.   THE HOST, GAMEY McGAME-GAME, EXCITEDLY SPEAKS TO CAM.

GAME: Hi!   I'm Gamey McGame-Game, your host on "Name That Name!"   (TURNS TO GUEST) OK, Wendy...pressure's mounting!   Are you ready for your question?

CUT TO WENDY.   SHE HAS HER NAME CLEARLY WRITTEN ON HER PODIUM.

WENDY:           (NERVOUS) I think so...

GAME: OK, Wendy: What is your name!?

WENDY:           (BEAT) Oh... wait... Don't tell me... I *know* this one...

GAME: Five seconds left, Wendy.

WENDY:           Ooooooh!   It's on the tip of my tongue!

A SHEEP'S HOOF HOLDING A REMOTE APPEARS & CHANGES THE CHANNEL. CUT TO:

---

T1:    TITLE SEQUENCE

B       SEQUENCE B

---

C1:    CHAPTER 1: "Can't Live Without Ewe"

C       SEQUENCE C

FREEZE FRAME OF PEOPLE WALKING DOWN THE STREET.

GRAPHIC:       Chapter 1: Can't Live Without Ewe!

ANNOC #1:       Chapter 1: Can't Live Without Ewe!

THE SHOT UNFREEZES & SHEEP ENTERS, SAD. ALL OF THE PEOPLE ON THE STREET STOP & LOOK AT HIM SUSPICIOUSLY AS HE WALKS BY.

NARR: (VO) The Big City! City of Dreams! Town of Opportunity! Borough of...People! That's right folks, it ain't easy being the only Sheep in The Big City!

SHEEP: (TO CAM, IN AGREEMENT) Baa!

NARR: (VO) How can it be easy...

CUT TO: LADY RICHINGTON PUMMELING SHEEP WITH HER WIG AS SWANKY WATCHES IN HORROR.

NARR: (VO, CON'T)...when rich ladies hate you...

LADY: (ON EACH HIT) Filthy...Sheep! ...Filthy... Sheep!

CUT TO: A TV SET WITH A GUY IN AN OBVIOUS SHEEP COSTUME & A CLOWN ON IT.

NARR: (VO)...the media makes fun of you...

ANNOC #1: It's "The Sheep Are Dummies Hour"!

GUY IN SHEEP COSTUME: (DUMB VOICE) I'm a dummy!

THE CLOWN STARTS WHACKING THE "SHEEP" OVER THE HEAD WITH A MALLET.

CUT TO: A MOVIE THEATER. SHEEP LOOKS AT THE PRICE SIGN NEXT TO THE TICKET BOOTH.

GRAPHIC: "KIDS: \$5-, ADULTS: \$10-, SHEEP: \$52,078-"

NARR: (VO) And ticket prices for Sheep are tens of thousands of dollars?!

SHEEP DIGS INTO HIS WOOL, PULLS OUT A HUGE WAD OF CASH & HANDS IT TO THE TICKET SELLER, WHO HOLDS THE MONEY AT AN ARM'S LENGTH & HOLDS HIS NOSE.

NARR: (VO, CON'T) Yeah, it's tough. But things are tough all over...

D CUT TO: SEQUENCE D

MS OF FARMER JOHN AT THE FARM. BEHIND HIM VARIOUS FARM ANIMALS ARE DESERTING THE FARM, CARRYING DIFFERENT SORTS OF LUGGAGE WITH THEM.

NARR: (VO, CON'T)...Like at Farmer John's farm for instance.

FARMER: (TO CAM) That's right, unseen narrator. Ever since my precious little Sheepy left for that Big City, I've been dealing with a period of adjustment. While I have acceptance for the void that's in my center space, I'm trying to visualize an inner emotional base, but, and this should not be a surprise, I'm finding that the...

THE CAMERA STARTS MOVING AWAY FROM HIM.

FARMER: (CON'T) Hey, where are you going?

HE STARTS CHASING THE CAMERA.

FARMER: (CON'T) I'm not done actualizing my pain!

NARR: (VO) Geez!...

E CUT TO: SEQUENCE E

SHEEP STANDING IN HIS APARTMENT.

NARR: (VO, CON'T)...No wonder Sheep went to the Big City!

SHEEP: (TO CAM, IN AGREEMENT) Baa!

NARR: (VO) Still, on lonely nights like tonight, Sheep has no one to bleat to.

SHEEP SITS ON THE COUCH, SAD.

SHEEP: Baaaa...

SUDDENLY, SHEEP HAS AN IDEA. HE DIGS BEHIND THE COUCH & PULLS OUT A HUGE, TANGLY DUST BALL.

NARR: (VO) Except maybe a dust-ball from behind his couch...

SHEEP SITS ON THE COUCH, HOLDING THE DUST-BALL NEXT TO HIM.

SHEEP: (TO BALL) Baa! (SHAKING BALL, IN A FALSETTO) Baa! (TO BALL) Baa! (SHAKING BALL, IN A FALSETTO) Baa! (TO BALL) Baa! (SHAKING BALL, IN A FALSETTO) Baa! (TO BALL) Baa! (SHAKING BALL, IN A FALSETTO) Baa!

NARR: (VO) It's pathetic...Speaking of pathetic...

F CUT TO: SEQUENCE F

CU OF GENERAL SPECIFIC IN A LARGE SUBMARINE. WITH MAJOR APPLIANCE, MAJOR PAIN, & MAJOR TV EVENT AT A TABLE.

NARR: (VO) What's going on with General Specific, the one man desperate to capture Sheep and use him in a sheep-powered ray gun?

SPECIFIC: Majors! Welcome to the Sub-Committee on Sheep Capture, which (in order to facilitate the use of puns) is being held on a sub-marine!

CUT TO: EXTERIOR SUBMARINE. SFX: PING!

CUT BACK TO INT. SUBMARINE. SPECIFIC IS AT A TABLE WITH 3 IDENTICAL MAJORS.

MAJORS: (BEAT) Oh, I get it... Sub-committee, Sub-marine! That's good, etc...

SPECIFIC: OK! Let's get cracking! Any old business?

CUT TO: AN OLD MAJOR CREAKILY STANDING UP.

OLD: I...ve...got...soooooommmeeeting I've beeeen waiting sixty twoooo yeaars...

CUT BACK TO SPECIFIC.

SPECIFIC: (INTERRUPTING) Yeah, yeah. Any new business?

CUT TO: A BABY WITH A MAJOR'S HAT ON.

BABY: Gaaa gaa gooo gooo!

CUT BACK TO SPECIFIC.

SPECIFIC: (INTERRUPTING) OK, enough of that. As you know, we had limited success capturing Sheep when we hired the "Man of a Thousand Vases"...

CUT TO: THE MAN OF A THOUSAND VASES. HE BALANCES VASES ON HIS HEAD, SHOULDERS & HANDS.

VASES: Haaaa? Haaaa?

CUT BACK TO GENERAL SPECIFIC. HE SHUDDERS.

SPECIFIC: I don't know *what* I was thinking with *that* one! Any-hoo, I'm pleased to announce that the head of both Research and Development has come up with a plan. Mad Scientist?

A DOOR OPENS, THE ANGRY SCIENTIST IS WHEELED IN BY PRIVATE PUBLIC.

ANGRY: Angry! I'm an Angry Scientist! Why is it that you are always in the remembering of the 'Scientist' part, but not the 'Angry'!??

SPECIFIC: I think we were more interested in your plan.

ANGRY: Of course. Majors! I have come up with a brilliantly *simple* plan for the capturing of Sheep! (BEAT) We grab him!

MAJ.APPLIANCE: How?

CUT TO GRAPHIC: *Two Weeks Later.*

CUT BACK TO ANGRY SCIENTIST AS BEFORE.

ANGRY: I have come up with a new, slightly more complicated plan for the capturing of Sheep! We grab him (HE PULLS OUT A TINY NET) with this net!

MAJ.PAIN: Where?

CUT TO GRAPHIC: *Two Weeks Later.*

CUT BACK TO ANGRY SCIENTIST AS BEFORE.

ANGRY: After much exhaustive study, I have come up with...

CUT TO GRAPHIC: *Two Weeks Later.*

CUT BACK TO ANGRY SCIENTIST AS BEFORE.

ANGRY: Will you stop it with that sign! I am trying to telling my plan here, but cannot because of your sign putting upping!!!

NARR: (VO) Will General Specific capture Sheep?

ANGRY: Hey, wait a minute!

NARR: (VO) Will Sheep adjust to being alone in The Big City?

ANGRY:           Why are you in the interrupting of me!?

G           CUT TO: SEQUENCE G

CUT TO: TV SET IN SHEEP'S APARTMENT BROADCASTING THE NARRATOR IN HIS BOOTH.

NARR: Find out all the answers in our next gut-wrenchingly, stupendously invigorating installment, Chapter 2: "Wool You Let Me Finish!"

FADE OUT ON TV.

ANGRY:           (VO) I cannot be believing this!!!

CUT TO: SHEEP ON HIS COUCH WITH THE DUST-BALL. THEY'VE BEEN WATCHING THE TV, ON THE EDGE OF THEIR SETS. SHEEP TURNS TO THE DUST-BALL.

SHEEP:           (TO BALL) Baa! (SHAKING BALL, IN A FALSETTO) Baa! (TO BALL) Baa! (SHAKING BALL, IN A FALSETTO) Baa! (TO BALL) Baa! (SHAKING BALL, IN A FALSETTO) Baa!

THE TV GOES STATIC. SFX: STATIC.

SHEEP:           (SAD) Baa!

FADE OUT.

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W2:   COMMERCIAL SPOOF: CAR COMMERCIAL

H       SEQUENCE H

LS OF A CAR DEALERSHIP. THERE ARE CARS, BALLOONS, & SEVERAL PEOPLE DANCING WILDLY TO DUMB MUSIC. SUDDENLY, VICTOR SPOKESMAN POPS INTO FRAME.

VICTOR:       It's a 'Sell-a-bration-a-thon-a -sale-event' at Oxymoron Motors! And just look at all the people dancing!

CUT TO A SINGLE GUY DANCING. VICTOR POPS INTO FRAME.

VICTOR:       Excuse me, sir! Are you dancing because of Oxymoron Motor's new low, low prices!?

DANCER #1: No!

VICTOR:       Oh... Um, then why are you dancing?

DANCER #1:I love dancing! Wee!

CUT TO TWO GALS DANCING. VICTOR POPS INTO FRAME.

VICTOR:       Hi there! Are you gals dancing because of Oxymoron Motor's great new safety features!?

DANCER #2: No way, man!

WENDY:       We just love dancing!

DANCER #2:Besides the discos are closed!



WENDY: And they kicked us out of the donut shop!

VICTOR: Uh, right.

CUT TO ANOTHER GUY DANCING. VICTOR POPS INTO FRAME.

VICTOR: Um, are you by any chance dancing because of Oxymoron's commitment to quality?

DANCER #3: Whaaaaa?????

SUDDENLY THE ANGRY SCIENTIST BURSTS INTO FRAME. RECORD SCRATCH. THE MUSIC STOPS.

ANGRY: OK, OK! We get it already!! The people are just in the dancing, aren't car commercials stupid, blah blah blah and blah! Can we not be finishing this so I can be telling my plan of mine!?!?

BOTH DANCER #3 & VICTOR FREEZE IN SHOCK. BEAT.

VICTOR: Yeah, whatever... (HE EXITS)

DANCER #3: I'm outta here...(HE EXITS)

CUT.

---

C2: CHAPTER 2: "Wool You Let Me Finish!"

I SEQUENCE I

THE NARRATOR'S BOOTH. HE WEARS A TOWEL AROUND HIS NECK LIKE A CAPE.

NARR: (SUPERHERO VOICE) "Don't worry little Suzie, Captain Narrator will save you!" Dant da na naaaa! (HE PUTS HIS ARMS UP & RUNS AROUND AS IF FLYING) Whoooooosh! Whoooooosh! Whoooooosh!

ANNOC#1: (VO) Commercial's over.

NARR: What?

HE FREEZES & LOOKS TO CAM. HE TAKES OFF THE CAPE, HURRIEDLY GETS IN ORDER & PULLS UP A SCRIPT FROM OFF SCREEN.

NARR: (CON'T) Ahem...Um... Let's see now...When we last saw Sheep, he was depressed at being the only sheep in The Big City, and The Angry Scientist was about to divulge his new plan to capture the farm animal!

GRAPHIC: Chapter 2: Wool You Let Me Finish!

ANNOC #1: Chapter 2: Wool You Let Me Finish!

NARR: (TO O.S.) You should tell me when the commercial's over, Mo! It's very...

J CUT TO: SEQUENCE J

THE SUBMARINE AS BEFORE. CU ON THE ANGRY SCIENTIST.

ANGRY: Finally! Now, here is coming my plan!

THE MAJORS LEAN IN.

ANGRY: (CON'T) The Secret Military Organization will go to The Big City...

MAJORS: Yes? Yes?

ANGRY: And be holding a fake Sheep Convention. We will be disguised ourselves as sheep. The Plotting Device assures me that the Sheep will attending...

THE PLOT DEVICE POPS INTO FRAME.

DEVICE: Hello.

ANGRY: ...And when he does, we grab him!!! (BEAT. PULLS OUT NET) With this net.

SPECIFIC: Oddly brilliant! Any questions, men?

CUT TO THE MAJORS. THEY ARE PERPLEXED.

MAJ.APPLIANCE: Will there be seminars on sheep-related issues?

ANGRY: Of course not! It's an entirely fakeness Sheep Convention.

MAJ. TV: So, you're not planning on any guest speakers.

ANGRY: No! No speaking guesters!

MAJ. PAIN: Then, it's not really much of a Sheep Convention, is it?

ANGRY: It is not supposing to be! It is a trap! The Sheep Convention is a trap!!!

MAJ.APPLIANCE: A trap without any seminars?

ANGRY: Oooooohhh!!!(TO CAM) I have to be in the getting out of this contract!!!

C2K CUT TO: SEQUENCE K

EXT. BIG CITY. SHEEP MOROSELY LIMPS THROUGH THE STREETS.

NARR: (VO) A Sheep Convention, eh? That may just work! At least then Sheep could meet other sheep who understand what it's like to be a sheep in The Big City! (BEAT) Or something like that...

DURING NARRATION, SHEEP STEPS ONTO THE STREET & RAISES A HOOF.

NARR: (VO, CON'T) I mean, Sheep can't even get a taxi in this town!

A TAXI CAB RUNS HIM OVER, STOPPING IN MID FRAME.

SHEEP: Baaa!

A GUY GETS INTO THE CAB & IT DRIVES OFF, LEAVING SHEEP ON THE GROUND WITH TIRE TREADS ON HIM.

HE STUMBLES ON & WE PAN TO A BUS STOP. A BUS RUNS HIM OVER, STOPS IN MID FRAME.

SHEEP: Baaa!

NARR: (VO, CON'T) Or a bus, even!

MANY PASSENGERS POUR ONTO THE BUS. IT DRIVES OFF, LEAVING SHEEP WITH ANOTHER SET OF TIRE TRACKS.

NARR: (VO, CON'T) I guess it's walking for this farm animal.

A CLUMP OF PEDESTRIANS SUDDENLY APPEAR & WALK OVER HIM.

SHEEP: Baaa!

THEY LEAVE. NOW SHEEP HAS TIRE TRACKS & SHOE PRINTS ALL OVER HIM.

SHEEP: (SAD) BaaAaaaaAaa.

C2K (CON'T) SEQUENCE K

WE HEAR MUSIC & LAUGHTER O.S. SHEEP LOOKS AROUND.

NARR: (VO) What's that? Music? Laughter? The twin sounds of Partay! And they're coming from over there!

CUT TO: AN EMPTY ALLEY.

NARR: (VO, CON'T) A little to the left.

PAN LEFT TO: EXT. RESTAURANT CALLED "HAPPY TIMES". MUSIC & LAUGHTER SPILL OUT INTO THE STREET.

NARR: (VO, CON'T) The "Happy Times" Restaurant! Maybe there's a place for Sheep in the "Happy Times" Restaurant, where every day is "Happy Day"!

ANNOC #1: (VERY QUICKLY) Consideration paid by "Happy Day Corporation".

SHEEP WEARILY GOES INSIDE. THE MUSIC & LAUGHTER STOP. BEAT. HE'S THROWN OUT. THE MUSIC & LAUGHTER RETURNS

NARR: (VO) Awww! Now that's not happy... And neither is this!

L CUT TO: SEQUENCE L

THE FARMER LOOKING AT CAM AS BEFORE. THE FARM ANIMALS ARE NOW LOOTING THE FARM IN THE BG, WALKING AWAY WITH TV'S, TRACTORS, CHAIRS, ETC.

FARMER: (IN MID-BLATHER)...I mean we're all mature people and farm animals, so I would have thought that Sheep could at least think about other people's feelings. Mine for instance...

NARR: (VO) OK, that's enough! Let's go back to Sheep.

C2M CUT TO: SEQUENCE M

SHEEP ANGRILY WALKING DOWN A CITY STREET. HE WALKS INTO AN UNMARKED SHOP & IMMEDIATELY EXITS WEARING A HUGE FAKE MUSTACHE & A HAT.

NARR: (VO, CON'T) What's this!? Sheep thinks he can fool people with a disguise!?  
Come on! People aren't that stupid, I mean they'll see right...

SHEEP WALKS INTO THE "HAPPY TIMES" RESTAURANT. BEAT.

PATRONS: (O.S.) Yeaaaa!

NARR: (VO) Nevermind.

N CUT TO: SEQUENCE N

THE FARMER LOOKING AT CAM AS BEFORE. THE FARM ANIMALS ARE CARRYING AWAY WHOLE BARNYARDS, ETC.

FARMER: (STILL GOING)...and I didn't feel validation from his re-evaluation... Oh, forget it! I'm going to get seriously proactive here and get Sheep back here, any way I can!

FARMER PULLS UP A CEL PHONE & DIALS AN INSANELY LONG NUMBER. BEAT. HE DIALS SOME MORE. SFX: PHONE RINGS.

GERMAN: (O.S., INCOMPREHENSIBLE BABBLE) Vass ish dasshing vostkin...

FARMER: I've got a job for you.

GERMAN: (O.S., INCOMPREHENSIBLE BABBLE) Klashik daffing doopinglip aip ziarfink.

FREEZE FRAME.

C2N (CON'T) SEQUENCE N

NARR: (VO) Oh no! Who has Farmer John called and why has he called him? Does that cel phone have a clear digital connection? And what about General Specific and *his* evil plan to hold a Sheep Convention? All will be revealed in the nail-bitingly electrifying, soul-stirring Chapter 3: "I Never Herd Such a Thing"!

FADE OUT.

NARR: (VO, CON'T) Personally, I can't wait!

CUT.

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**REAL COMMERCIAL BREAK**

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W3: COMMERCIAL SPOOF: Family Style Restaurant

O SEQUENCE O

INT. RESTAURANT. THERE IS AN EMPTY TABLE NEXT TO VICTOR SPOKESMAN.

VICTOR: Come on down to Oxymoron's Family Style Restaurants, where we treat you like family. Just watch!

VICTOR POPS OUT OF FRAME. DANCER #1 ENTERS & SITS AT THE TABLE. A WAITER ENTERS.

WAITER: Where have you been!? We've been worried sick!

DANCER #1: Uh, excuse me?

A WAITRESS ENTERS BEHIND HIM.

WAITRESS: Don't you start givin' him lip now!

WAITER: It's OK, Ma... I've learned to deal with that attitude of his.

DANCER #1: I don't understand what's going on here...

W30 (CON'T) SEQUENCE O

WAITRESS: How many times do I have to tell you to keep your big mouth shut?! You never call, you never write, you never call saying that you're going to write about calling.

DANCER #1: I don't even know who you are.

WAITRESS: (BURSTS INTO TEARS) After all we suffered to give you a better life! You have no idea!

WAITER: Can I borrow your shirt?

DANCER #1: You people are crazy! I'm getting out of here!

HE EXITS.

WAITRESS: (YELLING AFTER HIM) You're only hurting yourself, y'know!!!

WAITER: (YELLING AFTER HIM) Come again!

CUT TO VICTOR AT ANOTHER TABLE.

VICTOR: So come on down! Remember: at Oxymoron Family-Style Restaurants we hope your meal will be better than the one we show in this commercial!

WAITRESS POPS INTO FRAME.

WAITRESS: I've had it up to here with your chatter, young man!

VICTOR: It's dinner with the power of an Ox!

THE OXYMORON OX POPS INTO FRAME, BELLOWS & EXITS.

WAITRESS: You too, Oxy!

CUT TO:

---

W4: SKITOON: The Sombrero Brothers

P SEQUENCE P

THE NARRATOR IN HIS BOOTH.

NARR: And now "Sheep In The Big City" is proud to present, at great expense, the internationally renowned act, the fantabulous "Sombrero Brothers"!

CUT TO: A STAGE WITH CURTAINS. THE CURTAINS OPEN ONTO A DARK STAGE.

BEAT. A PAIR OF WHITE EYES (BILL'S) OPEN.

BILL: Hold it one second, please!

HECTOR'S EYES OPEN.

HECTOR: (WHISPERING) What are you doing?

BILL: (WHISPERING) I forgot my hat.

HECTOR: (WHISPERING) You what?

BILL: (WHISPERING) I forgot my hat.

HECTOR: I don't believe it.

BILL: I'm sorry Hector. It's just that we were in such a rush and everything...

HECTOR: (WHISPERING, LOUDER) How could you forget your hat, Bill? We're the "Sombrero Brothers". The "Sombrero Brothers"! The hat is the whole act!

BILL: (WHISPERING) Maybe I should try to find it!

HECTOR: (SARCASTIC) Yeah... Maybe you should.

BILL: You know it hurts when you're so sarcastic.

HECTOR: Will you just find your hat, please!?

WE SEE BILL'S EYES WALK OFF STAGE.

NARR: (VO) Uh...What is going on here?

HECTOR: Bill forgot his hat.

NARR: (VO) What?

HECTOR: Bill forgot his hat.

NARR: (VO) How could he forget his hat? You're the "Sombrero Brothers"! The hat is the whole act!

HECTOR: I know, I know... He's looking for it now.

SFX: POTS SMASHING, BARRELS FALLING, CATS SHRIEKING.

NARR: (VO) I don't believe this...

HECTOR: Listen, Ben, I am so sorry about all of...

BILL'S EYES DASH BACK INTO THE FRAME.

BILL: Got it! Got my hat!

HECTOR: Are you sure it's a sombrero?

BILL: (BEAT) Yup.

NARR: (VO) Are we ready now?

HECTOR: I think so.

NARR: (VO) Ladies and gentlemen, yet again "Sheep In The Big City" presents: "The Sombrero Brothers"!

THE LIGHTS GO ON. BOTH BILL & HECTOR HAVE HUGE SOMBREROS ON. HECTOR IS IN FULL COSTUME BUT BILL IS ONLY IN HIS UNDERWEAR.

BILL: Ta daaaaaaa!

HECTOR: (LOOKING AT BILL) Awwww, man! I don't believe this.

w5Q CUT TO: SEQUENCE Q

THE NARRATOR IN HIS BOOTH HOLDING HIS HEAD IN FRUSTRATION.

NARR: I... uh...um..."Sheep In The Big City" haphazardly presents a chicken and pig arguing already in progress!

CUT TO: THE FARM. A CHICKEN & PIG ARGUE WITH OINKS & CLUCKS.

PIG: Oink oink oink!

CHICKEN: Cluck cluck cluck!

CUT TO:

---

C3: CHAPTER 3: "I Never Herd Of Such A Thing"

R SEQUENCE R

NARRATOR IN HIS BOOTH.

NARR: A pig and chicken arguing. (BEAT) Thrills-ville. Let's get back to the heart-pounding excitement of "Sheep In The Big City"! If you remember before that sham of a Sombrero Act, Farmer John had just called a mysterious person to help him retrieve Sheep from The Big City! Who is this mysterious person? And what is his plan?!

GRAPHIC: 'Chapter 3: I Never Herd Of Such A Thing.'

ANNOC #1: Chapter 3: I Never Herd Of Such A Thing!

S CUT TO: SEQUENCE S

FARMER JOHN ON A CEL PHONE BY THE FARM AS BEFORE.

FARMER: So, can you do the job?

GERMAN: (VO, INCOMPREHENSIBLE BABBLE) Klashik daffing doopinglip aip ziarfink.

FARMER: I'm sorry, I must have a bad connection, because I can't understand a word you're saying.

CUT TO: THE GERMAN SHEPHERD ON THE PHONE AT HOME.

GERMAN: (INCOMPREHENSIBLE BABBLE) Dizzik kanzer blazing finger!

NARR: (VO) Uh oh! The German Shepherd! Known throughout Upper Westphalia as among the most efficient Shepherds-for-hire! Look out Sheep, you've got some troubles 'a comin'!

T CUT TO: SEQUENCE T

EXT. "HAPPY TIMES" RESTAURANT. WE HEAR THE MUSIC & LAUGHTER FROM INSIDE. SHEEP EXITS (IN HIS MUSTACHE & HAT).

PATRONS: (O.S.) Bye! Later! See ya! etc...

SHEEP WAVES GOOD BYE WITH A BIG SMILE AS HE WALKS DOWN THE STREET. SUDDENLY HE STOPS & LOOKS VERY SAD.

SHEEP: (HEARTWRENCHINGLY SAD) BaaAaaaAaa.

NARR: (VO) Awww, Sheep. What's wrong?

SHEEP: (SAD) BaaAaaaaAaaaaa.

NARR: (VO) Is little Timmy stuck in a well, is that it?

SHEEP: Baa?

CUT TO: THE NARRATOR IN HIS BOOTH, FLIPPING THROUGH SCRIPT.

NARR: Sorry. Wrong show. Um...Are you feeling sad because you miss the company of other sheep?

CUT BACK TO THE STREET. SHEEP HAS LEFT.

NARR: (VO, CON'T) Hey, where'd you...? Fine, be that way!

C3U CUT TO: SEQUENCE U

INT. HOTEL D'OXYMORON. SOLDIERS SET UP SEMINAR BANNERS & TRY ON BAD SHEEP COSTUMES AS GENERAL SPECIFIC & THE ANGRY SCIENTIST LOOK ON HAPPILY.

NARR: (VO, CON'T) I was going to visit General Specific's men preparing the fake Sheep Convention anyway!

A SOLDIER (MAJOR APPLIANCE) WALKS UP TO SPECIFIC & SCIENTIST. HE SALUTES.

MAJ.APPLIANCE: Sir!

SPECIFIC: You have a question, Major Appliance?



MAJ.APPLIANCE: Yes, sir! Where will you be holding the Shearing Seminar, sir?

ANGRY: There is no Shearing Seminaring, you poop of the nicom variety! This is a trap! A fake Convention!

MAJ.APPLIANCE: (EXITING) Geez...touchy.

ANOTHER SOLDIER (MAJOR PAIN) ENTERS.

MAJ.PAIN: Sir!

SPECIFIC: Yes, Major Pain?

MAJ.PAIN: Some of the men and I were wondering about the door prizes, sir.

ANGRY: I cannot be believing this!! There are no door prizes!! No keynoting speakerer! No funny hats!! No nothingness!! Just the trapping of the Sheep!!

MAJ.PAIN: (EXITING) Touchy, touchy, touchy!

MAJOR TV EVENT ENTERS

MAJ.EVENT: Sir!

SPECIFIC: Yes, Major Television Event?

MAJ.EVENT: I was getting into character - I want to be a convincing sheep, y'know, and I wondered if you had any pointers.

SPECIFIC: Well, that's a question for the scientist here.

ANGRY: Why!? Why do you be needing to get into charactering!? It is wasting of time!! As soon as the sheep is arrived we capture him!

MAJ.EVENT: You have no sense of process.

C3V CUT TO: SEQUENCE V

SHEEP (STILL WITH THE FAKE MUSTACHE & HAT) WALKS DOWN AN EMPTY STREET.

NARR: (VO) I'm still miffed at Sheep, so I'm not going to narrate this section, OK?

SHEEP: (TO CAM, RAISING SHOULDER) Baa.

SHEEP WALKS A BIT MORE, THEN HE STOPS, PULLS HIS WOOL OFF OF HIS BODY & PUTS IT ABOVE HIS HEAD. THE WOOL ACTS AS A THOUGHT BUBBLE & SHOWS SHEEP & OTHER SHEEP DANCING IN A CIRCLE. THE IMAGE FADES AWAY, SHEEP PUTS THE WOOL BACK ON HIS BODY.

SHEEP: (SAD) Baaaa...

HE CONTINUES TO WALK, THEN SUDDENLY STOPS.

CUT TO LOW ANGLE OF SHEEP READING A POSTER.

GRAPHIC: "Sheep Convention. All sheep welcome. This is a real Sheep Convention, not a trap, so there's no reason to be suspicious. Starting right now at Hotel D'oxymoron. Printed in America. This poster uses 35% recycled paper."

READER: (VO) Sheep Convention. All sheep welcome. This is a real Sheep Convention, not a trap, so there's no reason to be suspicious. Starting right now at Hotel D'oxymoron. Printed in America. This poster uses 35% recycled paper.

CUT WIDE TO REVEAL READER JAY NEXT TO SHEEP.

READER: (TO SHEEP) I like to read.

SHEEP NERVOUSLY STEPS OFF FRAME.

SHEEP: (NERVOUS) Baaa...

C3W CUT TO: SEQUENCE W

INT. SHEEP CONVENTION. THE SOLDIERS ARE NOW IN THEIR BAD SHEEP COSTUMES. THEY MILL ABOUT. IN THE FOREGROUND ARE SPECIFIC & THE SCIENTIST (ALSO IN COSTUMES).

SPECIFIC: Where's that Sheep? This trap Sheep Convention won't work if Sheep doesn't show! The only one who's arrived is that short, funny-looking mustachioed man over there.

CUT TO: SHEEP BY THE ENTRANCE OF THE CONVENTION. HE LOOKS AROUND.

POV SHEEP: WE PAN BACK & FORTH LOOKING AT THE SOLDIERS IN SHEEP COSTUMES HOLDING DRINKS & CHATTING.

MAJ.EVENT: So I says to him, I says, "As a sheep, I love hanging out and grazing."

MAJ.PAIN: I know what you are talking about. As a sheep, I, too, really like grazing.

MAJ.APPLIANCE JOINS THE CONVERSATION.

MAJ.APPLIANCE: Are you fellow sheep talking about grazing? 'Cuz if you are, I'd love to join in the sheepy conversation...

NARR: (VO) As Sheep surveys the scene, he makes an important discovery.

SHEEP: Baa.

MAJ.EVENT: Graze, graze, graze!

MAJ.PAIN: (AGREEING) Graze!

NARR: (VO) These Sheep are boring! Sheep doesn't need to hang out with boring sheep, just because they're sheep. He can be his own sheep. Independent, sassy, and livin' in The Big City.

SHEEP: (NODDING) Baaa!

HE TURNS TO EXIT.

CUT TO: SPECIFIC IN COSTUME.

SPECIFIC: Oh, that funny-looking mustachioed man is leaving.

GERMAN: (O.S.) Varzin Karsink clavin!!!

CUT TO: THE GERMAN SHEPHERD WITH THE FARMER & A PACK OF ANGRY DOGS. THE DOGS BARK.

CUT TO SPECIFIC:

SPECIFIC: Uh oh.

THE SHEPHERD & DOGS START HERDING THE SHEEP-COSTUMED SOLDIERS.

GERMAN: Gezzing dazzing Schaaapen glankin!

MAJORS: Baa!

CUT TO: THE FARMER PUSHING GENERAL SPECIFIC.

SPECIFIC: No! You don't understand! We're not sheep! This is a trap!

FARMER: That's OK, little sheep. We can discuss your issues in our sheep group therapy sessions.

SPECIFIC: But I'm not a sheep! This is just a costume!

FARMER: A lot of sheep feel that way. But you have to learn to live in your own wool.

X CUT TO: SEQUENCE X

EXT. HOTEL. SHEEP (IN MUSTACHE & HAT) WALKS IN THE FOREGROUND AS THE GERMAN SHEPHERD HERDS THE SHEEP-COSTUMED SOLDIERS IN THE BG.

NARR: (VO) So, it looks like Farmer John is getting a new flock and Sheep's, well, Sheep's decided to be himself...

SHEEP TAKES OFF HIS MUSTACHE & HAT & THROWS THEM OFF SCREEN.

NARR: (VO, CON'T) A Sheep in The Big City!

FADE OUT.

NARR: (VO, CON'T) Well, good for him!

CUT.

---

W6: WEIRD BIT: More Pig & Chicken Fight

W SEQUENCE W

THE FARM AS BEFORE. THE PIG & CHICKEN ARE STILL FIGHTING.

PIG: Oink oink oink!

CHICKEN: Cluck cluck cluck!

PIG: Oink oink oink!

CHICKEN: Cluck cluck cluck!

PIG: Oink oink oink!

CHICKEN: Cluck cluck cluck!

THE PIG SUDDENLY STARTS CRYING.

CHICKEN: Cluck?

THE PIG CRIES MORE. BEAT. THE CHICKEN PUTS HIS WING AROUND THE PIG & THEY HUG.

CUT TO:

---

W7: THE RANTING SWEDE

X SEQUENCE X

FADE UP ON A STAGE SET WITH THE CURTAINS DOWN.

NARR: (VO) Nothing says "It's the end of 'Sheep In The Big City'" like a ranting Swede!

MUSIC: BIG BAND INTRO.

THE CURTAIN OPENS, REVEALING THE SWEDE.

THE SWEDE RANTS.

MUSIC: BIG BAND CLOSE.

THE CURTAIN CLOSES.

NARR: (VO) Charming as always, Ranting Swede!

SFX: APPLAUSE.

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t2: CREDITS

CREDITS RUN OVER CURTAIN & APPLAUSE.

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**SHEEP IN THE BIG CITY**

**SHOW #1016 DRAFT #1**

**"Flock Up in the Sky"**  
(Superhero Story)

**Writer: Mo Willems**

**8/11/00**

---

W1: TV SATIRE: 'Pastry Chef Bomb Squad Girl'

A SEQUENCE A

WE SEE A TICKING SOUFFLE ON A COUNTER. QUICKLY ZOOM OUT TO REVEAL SANDRA & DIRK BURSTING THROUGH SOME KITCHEN DOORS.

SANDRA: Oh no! Either I'm wrong, or The Mad Bomber has planted a nuclear bomb in the President's soufflé!

DIRK: Luckily you're a bomb expert and a pastry chef, huh, Pastry Chef Bomb Squad Girl!?

SANDRA: You can say that a...

THE HOOF HOLDING THE REMOTE COMES IN & WE CUT TO:

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T1: TITLE SEQUENCE

B SEQUENCE B

---

C1: CHAPTER 1: 'I Hoof A Surprise For Ewe!'

C SEQUENCE C

FREEZE FRAME OF THE BIG CITY SKYLINE

GRAPHIC: Chapter 1: 'I Hoof A Surprise For Ewe!'

ANNOC #1: (VO) Chapter 1: 'I Hoof A Surprise For Ewe!'

DX OFF GRAPHIC & PAN DOWN CITY OVER NARRATION TO REVEAL SHEEP NEXT TO TWO TOURISTS.

NARR: (VO) The Big City! City of Friendship, Helping, and Everything Good! Our buddy Sheep is an embodiment of The Big City's sense of civic duty! Just watch him kindly give directions to lost tourists.

SHEEP POINTS SCREEN RIGHT.

SHEEP: Baa.

TOURIST: (SILLY FOREIGN SOUND FOR 'THANKS')

NARR: (VO) Or sweetly help those less fortunate than himself.  
THE TOURISTS EXIT AND A 'BUM' ENTERS.

BUM: Hey Mac, can I borrow a dollar?

SHEEP: Baa.

SHEEP DIGS INTO HIS WOOL, PULLS OUT A DOLLAR & GIVES IT TO THE 'BUM'.

BUM: Hey, thanks!

THE 'BUM' DASHES OFF FRAME.

NARR: (VO) Yes, some may say Sheepy's naive...

THE 'BUM' DASHES BACK INTO FRAME WITH THE DOLLAR. HE GIVES IT TO SHEEP.

BUM: I'm done borrowing your dollar! Thanks!

NARR: (VO) But I say he's a wonderfully generous soul and a excellent judge of character!

SHEEP: (PROUD, TO CAM) Baa.

SPECIFIC ENTERS FRAME (IN DRAG) WITH A LONG CAN OF PEANUTS.

SPECIFIC: (REGULAR VOICE) Excuse mmm (HIGH VOICE) Excuse me, young man. Could you help a lady open her can of 'novelty' brand peanuts?

SHEEP: (YES) Baa.

SPECIFIC: (REGULAR VOICE) Heh heh heh.

SHEEP TAKES THE CAN & TRIES TO OPEN IT, FINALLY SUCCEEDING. A NET FLIES OUT OF THE CAN & TRAPS SHEEP.

SHEEP: (PANICKED) Baaa!

SPECIFIC: Gotcha!

HE RIPS OFF HIS DRAG COSTUME TO REVEAL HIMSELF. PUBLIC & SOLDIERS ENTER FRAME.

NARR: (VO) Oh no! Sheep's been duped by General Specific! I knew that sheep was too trusting!

SHEEP: Baa?

SPECIFIC: Ha ha, you fell for my brilliant trap! Now you'll become the final component of my Sheep-Powered Ray Gun! Private Public! Get that Sheep and bring him back to our Secret Military Base!

PUBLIC: Yes sir!

PUBLIC GOES TOWARD THE ENTRAPPED SHEEP.

SPECIFIC: This is almost too easy! I never thought I could entrap Sheep so early in an episode!

A SHADOW CROSSES IN FRONT OF SPECIFIC, PUBLIC & SHEEP.

PUBLIC: Uh, sir. I think we have company.

SPECIFIC: Nonsense. I didn't invite anyone over.

PUBLIC: (POINTING UPWARD) No sir, I mean...

D SEQUENCE D

THE CAMERA ZIP PANS TO X-AGENT ON A ROOFTOP. HIS WOOL FLAPS LIKE A CAPE & HE HAS UNDERWEAR ON. LIGHTNING & THUNDER.

X-AGENT: (DEEP) Baaah.

SPECIFIC: (OS) Oh no.

NARR: (VO) Oh yes!! It's, X-Agent! Fearless defender of Urban sheep!

CUT TO CYCLE OF X-AGENT RUNNING AGAINST A 'POWERPUFF' ANIMATED BG.

NARR: (VO, CON'T) Faster than..a regular sheep!

HE PASSES A NORMAL SHEEP ON ALL FOURS.

CUT TO X-AGENT ARM WRESTLING A NORMAL SHEEP & WINNING. THE CAMERA SPINS AROUND THEM.

NARR: (VO, CON'T) More Powerful than a regular sheep!

CUT TO X-AGENT JUMPING OVER A GRAZING SHEEP.

NARR: (VO, CON'T) Able to leap a regular sheep in a single bound!

X-AGENT SWINGS INTO FRAME ON A STRING OF WOOL THEN FREEZES AS WE POP UP  
GRAPHIC: 'X-AGENT: SHEEP WITH THE POWER OF AN OX!'

NARR: (VO, CON'T) Yes! He's X-Agent: Sheep with the Power of An Ox!

E SEQUENCE E

CUT TO SHEEP, IN THE NET. X-AGENT LANDS ON THE STREET NEXT TO SHEEP.

X-AGENT: (MENACING) Baah.

CUT TO: CU OF SPECIFIC, PUBLIC & SOLDIERS.

SPECIFIC: Well, no little sheep is gonna stop General Specific from capturing that Sheep! Men: get him!

SOLDIERS: Rrrraaaaarrrrh!

THEY POUNCE ON X-AGENT. BEAT. SUDDENLY, THEY ALL FLY OFF FRAME REVEALING X-AGENT CASUALLY DOING HIS NAILS.

SOLDIERS: (REVERSE OF TAPE) hrrraaaaarrrR!!

CUT TO CU OF SPECIFIC.

SPECIFIC: Ha! Perhaps you'll find Private Public a more worthy advisery.

SFX: GONG! ZOOM OUT TO REVEAL SPECIFIC IS NEXT TO A GONG HOLDING A DRUM STICK.

PUBLIC TAKES A STEP FORWARD & DOES A SERIES OF SILLY KARATE MOVES.

PUBLIC: Yeeh! Youuurf! Yeesh! (HE JUMPS TOWARD X-AGENT)  
Yeeeeaaaarrrrrraaaahhh!

THEY DISAPPEAR INTO A CARTOON FIGHT CLOUD.

PUBLIC: Ooof! Aaak! Aerk! (ETC)

DX OFF CLOUD TO REVEAL X-AGENT DOING HIS NAILS & PUBLIC WITH A LEG WHERE HIS ARM SHOULD BE, A HAND COMING OUT OF HIS NECK, HIS HEAD WHERE HIS LEG SHOULD BE.

PUBLIC: (COLLAPSING) Oooohhh...

X-AGENT: Baaah.

F SEQUENCE F

CUT TO SPECIFIC.

SPECIFIC: Ahh...well..(TURNS & RUNS OFF FRAME)  
Aaaaaaarrrrhh!!!

CUT TO SHEEP IN THE NET. X-AGENT ENTERS & TAKES OFF THE NET.

SHEEP: (GRATEFUL) Baa!

X-AGENT: Baah.

NARR: (VO) Wow! Did you see that! X-Agent really kicks butt!  
Sheep's one lucky sheep to have a protector like that!

SHEEP TRIES TO SHAKE X-AGENT'S HOOF.

SHEEP: (GRATEFUL) Baa!

X-AGENT WAVES IT OFF AS IF IT'S NOTHING.

X-AGENT: Baah.

X-AGENT FLIES OFF & WE FOLLOW SHEEP AS HE STARTS WALKING DOWN THE STREET.

NARR: (VO) Well! Sheep's got nothing to worry about as long as that X-Agent's around.

SHEEP GETS TO THE CORNER & X-AGENT SUDDENLY SWOOPS IN & STOPS SHEEP ABRUPTLY.

SHEEP: (SHOCKED) Baa!

X-AGENT LOOKS BOTH WAYS. HE GRABS SHEEP & FLIES SHEEP OVER THE STREET.

NARR: (VO) Geez. That X-Agent sure takes his job seriously.



CUT TO NARRATOR'S BOOTH.

NARR: (CON'T) And speaking of taking things seriously, I really like making model airplanes. (HE PULLS UP A MODEL AIRPLANE) I mean it's more than just a hobby.

HE LOOKS AT THE PLANE. BEAT. HE RUNS AROUND THE BOOTH ÔFLYING' THE PLANE

NARR: (CON'T) Neeeeeeeeooooooooowwwwwwww! Vroooooummmm! Vrum! (HE STOPS) Uh, that has nothing to do with this story, I, uh,...Yeh... Ummm... Let's see what's going on at General Specific's Secret Military Base, shall we?

G SEQUENCE G

CUT TO INT. MILITARY BASE. PUBLIC & THE SOLDIERS ARE BRUISED, SPECIFIC NOT.

SPECIFIC: I can't believe you were bested by a sheep! And you call yourselves soldiers!

SOLDIER: I call myself ÔClifford'.

SPECIFIC: Shut up! I work myself to the bone to capture that Sheep! Day and night, and do I get any thanks?

PUBLIC: Yes?

SPECIFIC: No! I get no thanks, no nothing! Not even a cake on my birthday!!!

PUBLIC: Are you OK, sir?

SPECIFIC: (VERY UPSET) Does anybody want to guess what day it is today!?

SOLDIER: Friday?

SPECIFIC: No, you dolt! It's my birthday! The birthday that everyone forgot! That's what day it is!!!

LONG SILENT BEAT. PUBLIC & SOLDIERS LOOK AT EACH OTHER EMBARRASSED.

PUBLIC: Um... happy birthday, sir.

SOLDIERS: (SHEEPISH) Happy birthday.

SPECIFIC: Whatever. Not that it matters, with that darn X-Agent constantly protecting Sheep!  
This is definitely my worstest birthday ever!  
(BIG SIGH)

THE ANGRY SCIENTIST BURSTS INTO THE ROOM HOLDING A WAND WITH A STAR ON IT.

ANGRY: (BIG) Happy Birthdaynessness!

SPECIFIC: Wha?

ANGRY: For your Birthday I have been in the creating of a special wand that is giving the holder superpowerness!

SPECIFIC: You've invented a super-power wand just for me! Oh, mad scientist, I could just kiss you!

ANGRY: I would be in the preferring of you *calling me by my right name!!!* I am an angry scientist! Angry! Angry, angry, angry!

SPECIFIC: Whatever. Give me the cap.

ANGRY GIVES SPECIFIC THE WAND. BEAT.

SPECIFIC: It's not working.

ANGRY: I have not been in the turning it on!

ANGRY PRESSES A BUTTON, THE STAR ON THE WAND GLOWS. SUDDENLY SPECIFIC ZIPS INTO THE AIR & HOVERS.

SPECIFIC: Whao!! Hey! This is amazing! I feel all kinds of new super-powers filling my body! With these powers I know I can defeat that meddling X-Agent, capture Sheep and finally use him for my sheep-powered ray gun! All I need now is a really cool costume! Ah hah hah! Hah ha ha ha! (HE SUDDENLY FALLS OUT OF FRAME) Ha-whooooaa!

SFX: CRASH. CAM SHAKE. CUT TO ANGRY.

ANGRY: Sorry. Pressed the off button by accidentalliness.

ANGRY PRESSES THE BUTTON AGAIN & SPECIFIC IS BACK IN THE AIR.

SPECIFIC: (GROAN) Oooaah.. Where was I? Blah-blah-blah-powers-blah-blah-blah-costume- Oh yeah! Ha ha har har har!

SPECIFIC CONTINUES LAUGHING OVER NARRATION.

NARR: (VO) Uh oh! A super-powerful General Specific! Who'd a thunk it? Is Sheep safe!? Can X-Agent survive a battle with a super-powerful General Specific? And what about the costume!? Will it have a cape? I bet it has a cape, but who knows, he might go for the sleek look. Any-hoo, stay tuned for all of the super-powered thigh-slappingly thrilling answers in Chapter 2: 'Flock, Up In the Sky'!

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W2: COMMERCIAL SPOOF: 'Oxymoron Beef Jerky Flavored Cereal'

H SEQUENCE H

A RUSTIC COUNTRY SETTING. A COWBOY (TEXAN TEXAS TEX) LEANS AGAINST A POST. HIS HORSE (HORSY) IS IN THE BG.

TEXAS: (TO CAM) Around these parts, we don't much cotton to artificial preservatives in our beef jerky flavored cereal. (HE JUMPS ON HIS HORSE) Huuup!

THE HORSE & COWBOY RIDE AS THE CAMERA FOLLOWS THEM.

TEXAS: (CON'T) And we sure don't like beef in our beef-jerky flavored cereal, either. Wooah!

HORSY STOPS, FLINGING TEXAN OFF SCREEN.  
SFX WINDOW BREAKING. CAMERA SHAKE

CUT TO: INT. KITCHEN WITH A BOWL AND BOX OF 'OXYMORON BEEF-JERKY FLAVORED CEREAL' ON A TABLE. TEXAN STANDS INTO FRAME & WALKS TO THE TABLE. HIS HAT IS BENT

TEXAS: (CON'T) And, Around here we especially sure don't like any jerky in our beef-jerky flavored cereal!  
TEXAS TAKES THE BOX OF CEREAL & POURS A BOWL. THERE'S NOTHING IN THE BOX. HE MIMES EATING A BITE.

TEXAS: (CON'T) Mmm... Now that's goodness without all the stuff Ah hates!

CUT TO PRODUCT SHOT OF BOX, EMPTY BOWL & A GLASS OF MILK

ANNOC: 'Oxymoron Beef-Jerky Flavored Cereal' is not a part of this completely imbalanced breakfast. Now only \$29.99 per box.

CHORUS: (SINGING) From Oxymoron!

THE OXYMORON OX, ENTERS WAVING AND BELLOWS.

CUT.

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C2: CHAPTER 2: 'Flock, Up In the Sky'

I SEQUENCE I

THE NARRATOR IN HIS BOOTH. HE HAS AN EMPTY BOWL & IS MIMING EATING CEREAL.

NARR: (EATING) Mmm Glmm..These are good. (NOTICES CAM, PUTS AWAY BOWL & GRABS SCRIPT) Oh! Um...When we last left General Specific he was just a costume away from being ready to battle X-Agent, defender of urban Sheep! Let's see what happens in:

GRAPHIC: Chapter 2: Flock, Up In the Sky!

ANNOC #1: (VO) Chapter 2: 'Flock, Up In the Sky'!

THE NARRATOR GOES BACK TO EATING HIS 'CEREAL'.

NARR: (EATING, MOUTH FULL) Mmm.. Delicious!

J SEQUENCE J

CUT TO: SPECIFIC, ANGRY, PRI & SOLDIERS AT THE BASE. SPECIFIC IS WEARING HIS NEW COSTUME. THE WAND'S STAR STICKS OUT OF HIS CAP.

SPECIFIC: (MODELING) Not bad... Snug, yet comfy. What do you think, Private Thoughts?

CUT TO PRIVATE THOUGHTS.

THOUGHTS: I, uh, would rather not say, sir.

PUBLIC: Shall we go after X-Agent, sir?

SPECIFIC: Not yet, Private Public. I need a name! You can't be a costumed super-powered guy without a name!

ANGRY:           How abouting ÒAngry Scientist's Invention Man'?

PUBLIC:           ÒSuper Boss'!

THOUGHTS:       I, uh..I'm not gonna go there...

CUT TO SPECIFIC. HE PULLS OUT A SHOE BOX.

SPECIFIC:       Ok, ok! Everybody write their favorite name on a piece of paper and put it in this shoe box. Which ever one gets the most votes wins!

ALL:            (SIMULTANEOUSLY) Oh... Good idea.. Do you have a pen? (ETC)

NARR:           (VO) Well! It looks like X-Agent won't have to worry about any battles until General Specific finds a name...

K           SEQUENCE K

LOW ANGLE CU OF X-AGENT. HE LOOKS SERIOUS, DRAMATIC.

NARR:           (VO, CON'T) So he can concentrate on saving Sheep from the perils of... choosing the inferior brand of cheese-flavored snacks?

CUT WIDE TO REVEAL SHEEP & X-AGENT ARE IN A SUPERMARKET. SHEEP REACHES FOR A SNACK, X-AGENT WHACKS IT OUT OF HIS HOOF & HANDS HIM THE PROPER BRAND.

SHEEP ROLLS HIS EYES, TAKES THE SNACK & PUTS IT IN HIS BASKET.

SHEEP:           (ROLLING EYES) Baa.

A CUSTOMER COMES DOWN THE AISLE WITH A CART.  
X-AGENT JUMPS IN FRONT OF HER.

X-AGENT:        Baah.

CUSTOMER:       Oh, excuse me, I...

X-AGENT GRABS THE CART, LIFTS IT, & FLINGS THE CART & CUSTOMER OFF FRAME.

CUSTOMER:       (CON'T) Aaaaaaaaarrrrh!

SFX: CRASH. CAM SHAKE.

CUSTOMER:       (CON'T, OS) Owwwwch...

NARR:           (VO) Man oh man oh man oh man! It looks like X-Agent's getting a little carried away with this whole Òprotector of Sheep' thing!

SHEEP:           (ANGRY) Baa!

SHEEP TURNS AROUND & STARTS TO WALK AWAY FROM  
X-AGENT. X-AGENT JUMPS UP & STARTS TO KNOCK ANYBODY NEAR SHEEP'S PATH OFF  
SCREEN.

VARIOUS CIVILIANS:       Aaaah! Ooohh! Oww! (ETC)

SHEEP:           (UPSET) Baa!

NARR:           (VO) Man, that guy's nuts!

L        SEQUENCE L

DX TO: MONTAGE:

SHEEP WALKING DOWN THE STREET WITH X-AGENT KNOCKING AWAY ANYONE ON THE STREET.

CU OF SHEEP ABOUT TO EAT A HAMBURGER. ZOOM OUT AS X-AGENT GRABS THE BURGER & TAKES A BITE. HE CHEWS, THEN BELCHES BEFORE NODDING GRAVELY & HANDING THE BURGER BACK TO SHEEP. SHEEP, GROSSED, THROWS THE BURGER OVER HIS SHOULDER.

SHEEP SLEEPING. WE SEE A DREAM BUBBLE OF PEOPLE JUMPING OVER A FENCE. ZOOM OUT IN THE BUBBLE TO REVEAL X-AGENT IN THE DREAM THROWING THE PEOPLE OFF SCREEN. THE DREAM BUBBLE POPS OFF & SHEEP WAKES UP.

SHEEP:            (ANGRY) Baa.

ZOOM OUT TO REVEAL X-AGENT SITTING ON THE BED. HE PATS SHEEP ON THE HOOF SYMPATHETICALLY.

M        SEQUENCE M

CUT TO: SPECIFIC (IN COSTUME) HOLDING A SLIP OF PAPER.

SPECIFIC:    Uh, well the name that got the most votes is òBig Fat Idiot Guy'.

CUT TO PRI, ANGRY, & SOLDIERS. THEY ROLL THEIR EYES, LOOK ELSEWHERE & WHISTLE NON-CHALANTLY.

SPECIFIC:    (CON'T) But I think I'm going to go with my favorite, òGeneral Specific Man'.

ALL:            (SIMULTANEOUS) Yeah...Good idea...That was my vote... (ETC).

THE STAR ON SPECIFIC'S CAP GLOWS. HE FLIES UPWARD & HOVERS.

SPECIFIC:    Well men. I'm off. With my new super-powers I'll easily capture Sheep and if that pesky X-Agent gets in the way, well he won't know what hit him! But I will: me!

CUT TO ANGRY WITH CONTROL BOX.

ANGRY:        And I will be in the monitoring of this òessential controlling grid', which, if it were to be damagededed, would make you in the loosing of your powers!

CUT TO SPECIFIC.

SPECIFIC:    Uh...right. I'm not quite sure why you shared that with us...

CUT TO ANGRY:

ANGRY:        No reasoning.

CUT BACK TO SPECIFIC.

SPECIFIC:    (TO TROOPS) Well, I'm off. Next time you see me, I'll have that Sheep! Up! Up! And somewhere else!

THE CAM FOLLOWS SPECIFIC AS HE FLIES UPWARD & PUNCHES A HOLE IN THE BASE'S CEILING.

N        SEQUENCE N

CUT TO SHEEP STANDING ON A STREET. X-AGENT QUICKLY ZIPS FROM POSITION TO POSITION, KNOCKING ANY PASSING PEDESTRIAN.

NARR:        (VO) Meanwhile, in The Big City, Sheep is getting a little sick of X-Agent's help.

SHEEP:        (NODDING) Baa.

NARR:        (VO) He turns to X-Agent and explains to the hero that he needs to be left alone. While it's great to have protection against General Specific, Sheep is a big sheep, able to make his own decisions and take care of himself.

SHEEP:        (TO X) Baa.

NARR:        (VO) X-Agent counters that Sheep is naive. The Big City is full of dangers. And if he's been smothering and overbearing, it's a small price to pay for safety.

X-AGENT:     Baah.

BEAT.

SHEEP:        Baa.

X-AGENT IS SHOCKED.

NARR:        (VO) Uh... I can't tell you what Sheep just said, but I don't think X-Agent's going to want to protect a Sheep with a mouth like that.

X-AGENT STORMS OFF FRAME.

SHEEP:        (SAD) Baa...

NARR:        (VO) Poor Sheep. That's not how you wanted it to work out, was it?

SHEEP:        (AGREEING) Baa.

NARR:        (VO) Well, if I were you, I wouldn't worry about it too much. I'd worry about the super-powerful military mad-man about to capture you.

CUT TO CITY SKY. SPECIFIC ZIPS INTO FRAME.

SPECIFIC:     Surprise, Sheepy!

CUT TO SHEEP.

SHEEP:        (PANIC) Baa!!!

WE FOLLOW SHEEP AS HE RUNS. SPECIFIC SWOOPS INTO FRAME & GRABS SHEEP.

SHEEP:        (BIG FEAR) Baaaaa!

FREEZE FRAME.

NARR: (VO) Oh no! General Specific's captured Sheep! And right after his fight with X-Agent too! Is Sheep doomed? Will X Agent come to the rescue? Does that costume give a wedgie? Find out for yourself in the pulse poundingly plot warpingly thrilling Chapter 3: 'Mutton Can Stop Me Now!'

FADE OUT.

NARR: (VO, CON'T, OVER BLACK) Sheep's toast.

CUT.

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REAL COMMERCIAL

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W3: COMMERCIAL SPOOF: 'Just for Men Named Harold'

O SEQUENCE O

THE MIDDLE-AGED GUY (FROM SEASON 1) IS STANDING IN A PARK, BORED.

GUY: Ho hum.

VICTOR SPOKESMAN BURSTS INTO FRAME.

VICTOR: Hey there!

GUY: Aak!

VICTOR: Do you find that you're often tired?

GUY: Why, yes.

VICTOR: Listless?

GUY: Yes.

VICTOR: Schlumpy?

GUY: Yes.

VICTOR: Out of Sorts?

GUY: Uh huh.

VICTOR: Ugly?

GUY: Well, that's a matter of opin...

VICTOR: Then you need Oxymoron's amazingly, wonderfully, fantastically great all purpose revitalizer:(PULLS OUT BOX) ÒJust for Men Named Harold'!

GUY: I'm sorry, what was the name of that product?

VICTOR: 'Just for Men Named Harold'! It unwrinkles your wrinkles, opens your pores, straightens your posture, flattens your tummy, fattens your bank account, re-closes your pores, changes your tires, widens your smile: *it does everything!*

GUY: Ok, you sold me. I'll try some.

VICTOR: (BELLIGERENT) Just a second, bub! What's your name?

GUY: Harry.

VICTOR: (SARCASTIC) Oh, *Harry!* Hello *Harry!* (MEAN) Read the box, smarty! This is called 'Just for Men Named Harold.' *Harold!* You can't have any!

GUY: Then why were you trying to sell it to me?!

VICTOR: Shut up, Harry.

QUICK CUT TO PRODUCT SHOT

ANNOC: (VO) Oxymoron's 'Just for Men Named Harold.' The miracle product for everyone.... named Harold.

THE OXYMORON OX ENTERS FRAME & BELLOWS.

CUT.

W5: Completely Powerful Guy: 'Utility Belt'

P SEQUENCE P

EXT. ABANDONED WAREHOUSE

NARR: (VO) Meanwhile in the Problemsburg section of town: Completely Powerful Guy has got himself into an impossible situation...again!

CUT TO INT. WAREHOUSE. C.P.G IS HANGING OVER A VAT OF ACID; CHAINED WITH HAND CUFFS; PERCHED BENEATH AN AXE SECURED BY A ROPE WHICH IS BEING PECKED AT BY A WOODPECKER. THE COUNT D'TEN GLOATS ON THE GROUND.

CPG: Release me, you fiend, or face the consequences!

COUNT: Threaten all you want Completely Powerful Guy, but this time you're doomed! There's no way you can escape my elaborately poetic entrapment! Soonish, you will be destroyed by, me, the criminal mastermind, The Count D'Ten.

CPG: 1, 2, 3, 4...

COUNT: Stop counting! Why does everybody do that!? Count D'Ten is a perfectly reasonable name!

CPG: This is your last warning

COUNT: (SARCASTIC) Oooh! I'm so scared! (EVIL) Soon that wood-pecker will finish pecking through that rope releasing the spring activated axe that will cut you in half!

CPG: Luckily I have a wood-pecker stopper in my trusty utility belt.

COUNT: Huh? Yes, as you say lucky. But that won't save you from the boiling acid that will slowly boil you into a crisp!



CPG: Nothing my utility belt's acid neutralizer can't fix.

COUNT: You're kidding. You have that?

CPG: My belt's titanium melter should take care of your evil titanium hand-cuffs.

COUNT: I don't believe it. Your itty bitty belt has exactly what you need for this particular situation!?

CPG: It's a good belt.

COUNT: I'll say! Look at it! It's tiny!

CPG: And stylish.

THE COUNT PULLS OUT A DART.

COUNT: Fine! Let's see what your belt can do against my specially formulated poison dart!

CPG: It's got an auto-antidote-erizer!

THE COUNT PUTS AWAY THE DART & PULLS OUT A BIG RAY GUN.

COUNT: This ray gun?

CPG: An auto-deflector-grid.

THE COUNT PUTS AWAY THE GUN.

COUNT: How about...Oh I give up! I can't fight a utility belt that's so versatile!

A GROUP OF COPS ENTER, GRAB THE COUNT & DRAG HIM AWAY.

COUNT: (CON'T, DRAGGED) One day you'll put on a normal belt, and I'll get you! I'lllll geeettt yooouuuu!

CUT TO CPG. STANDING IN THE WAREHOUSE. WONDERFUL BOY & A DETECTIVE ENTER.

BOY: Golly Gee Wowie Wee Zippy Zee Gigginy Pow, COMPLETELY Powerful Guy! You sure were lucky to have just what you needed in your utility belt!

CPG: (RUBBING BOY'S HEAD) Ha ha! Oh, Wonderful Boy, you are so naive! All I *really* had in my belt was my brain, and it told me to trick the villain!

BOY: Holy incredibly deceitful trick! Really?

CPG: Sure, look!

CPG REACHES INTO HIS UTILITY BELT & PULLS OUT A BRAIN. BEAT.

ALL: (KNOWING LAUGHTER) Ah ha ha har ha!

IRIS IN ON THE BRAIN & CUT.

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C3: CHAPTER 3: 'Mutton Can Stop Me Now!'

Q SEQUENCE Q

FREEZE FRAME OF SPECIFIC (IN COSTUME) GRABBING SHEEP AS BEFORE.

NARR: (VO) When we last left Sheep, he had been captured by a newly super-powerful General Specific right after his protector X-Agent stopped being his friend! Talk about your bad day! Can Sheep escape his nemesis!?

GRAPHIC: Chapter 3: 'Mutton Can Stop Me Now!'

ANNOC #1: (VO) Chapter 3: 'Mutton Can Stop Me Now!'

END FREEZE. SPECIFIC SWOOPS OFF FRAME WITH SHEEP.

SHEEP: (TERROR) Baaaa!

CUT TO A DEPRESSED X-AGENT AT A SUPERMARKET SALAD BAR. HE TURNS AS HE HEARS A FAINT ECHO OF SHEEP'S BLEAT. BEAT. HE TURNS TO SALAD BARTENDER & LIFTS A FINGER.

X-AGENT: Baah.

THE TENDER GIVES HIM A TOMATO.

R SEQUENCE R

CUT TO THE HOLE IN THE CEILING OF THE BASE. SUDDENLY, SPECIFIC (HOLDING SHEEP) SMASHES THROUGH THE CEILING, MAKING ANOTHER HOLE. THE CAMERA FOLLOWS HIM DOWN AS HE LANDS IN FRONT OF PUBLIC, ANGRY, & SOLDIERS.

PUBLIC: He did it! General Specific Man captured Sheep!

SPECIFIC: That's right, Private Public, thanks to the Mad Scientist's great invention.

ANGRY: Angry! Angry Scientist!

SPECIFIC: Whatever.

SPECIFIC PUTS SHEEP DOWN.

SPECIFIC: (CON'T) So, Sheep, this is how it ends! With me winning and you losing!

SHEEP: (SCARED) Baa...

SPECIFIC: Oh and don't try to escape like you always do. (HE SWOOPS INTO THE AIR) No one can escape my new superpowers! (HE FLIES OVER TO A METAL BEAM) See: I can snap this big metal beam in half!

SPECIFIC SNAPS THE BEAM IN HALF. THE CEILING IN THE BACKGROUND COLLAPSES.

SOLDIERS: (OS) Aaaarh! Owwww! (ETC)

SPECIFIC SWOOPS ACROSS THE ROOM & PICKS UP A ROCK.

SPECIFIC: I can melt this piece of pure Un-melt-onium with my eye beams!  
RED LASERS COME OUT OF HIS EYES & MELT THE ROCK. THE DRIPS FALL OFF FRAME.

SOLDIERS: (OS) Hey! Watch it! Ow! (ETC)

CUT WIDE TO REVEAL THAT SHEEP IS GONE.

SPECIFIC: I can even...Hey? Where'd he go?

S SEQUENCE S

CUT TO SHEEP DESPERATELY RUNNING IN A FIELD. BEAT. SPECIFIC SWOOPS DOWN & GRABS HIM

SHEEP: (BREATHING FROM RUN) Baa!

SPECIFIC SWOOPS OFF FRAME WITH SHEEP.

CUT TO THE TWO HOLES IN THE CEILING OF THE BASE. SPECIFIC (HOLDING SHEEP) SMASHES THROUGH THE CEILING, MAKING A THIRD HOLE. THE CAMERA FOLLOWS HIM DOWN AS HE LANDS IN FRONT OF PUBLIC, ANGRY, & SOLDIERS.

SPECIFIC: Nice try, Sheep! But it's time to put you into my Sheep-Powered ray gun! Ha ha! Har har! Hee har ha!

NARR: (VO, BIG) Oh no! Sheep's doomed! There's nothing he can do!  
(CASUAL) Well, at least he'll have his memories.

PUBLIC: General Specific Man! Look! (BEAT) To your left! (BEAT) Now up a little!

ZIP PAN TO A WALL, A DOOR, THEN TO THE SILHOUETTE OF X-AGENT IN A WINDOW AS PER PUBLIC'S INSTRUCTIONS. X-AGENT'S FLEECE CAPE FLAPS IN THE WIND.

X-AGENT: (DRAMATIC) Baah.

CUT TO SPECIFIC & SHEEP.

SHEEP: (OVERJOYED) Baa!

SPECIFIC: X-Agent. You're a brave sheep to try and do battle with...

SPECIFIC THROWS SHEEP ASIDE & STRIKES A POSE. THE BG CHANGES TO A COMIC BOOK BG.

SHEEP: (FLUNG) Baa!

SPECIFIC: General Specific Man!

CUT TO X-AGENT. HE COMES OUT OF SILHOUETTE & DOES A SERIES OF KARATE MOVES.

X-AGENT: Baaah bah baaaaa baah!

CUT TO CU OF SPECIFIC.

SPECIFIC: Impressive. But I'll soon teach you a lesson you won't soon forget!

CUT TO ACTION GRAPHIC: 'LESSON!'

CUT TO SPECIFIC POINTING TO A BLACKBOARD WITH X-AGENT AT A SCHOOL DESK.

SPECIFIC: And that's why the Dutch traded Manhattan for the Spice Islands.

X-AGENT: (SCRIBBLING IN NOTEBOOK) Baah.

SPECIFIC: Ok, lesson's over. Wanna fight?

X-AGENT: (SERIOUS) Baah!

CUT TO: MONTAGE OF SPECIFIC PUNCHING X, X KICKING SPECIFIC, SPECIFIC THROTTLING X, & X PUNCHING SPECIFIC. SPECIFIC SLIDES ACROSS THE FLOOR ON HIS BACK.

SPECIFIC: Ah, you used your Power Kick, well you'll find that won't be so useful when I use my...

X-AGENT'S HOOF WHACKS SPECIFIC IN THE FACE.

SPECIFIC: (CON'T) Hey! I was explaining how I was going to counter your...

ANOTHER HOOF HITS SPECIFIC.

SPECIFIC: (CON'T) Stop that! How can I...

ANOTHER HOOF HITS SPECIFIC.

SPECIFIC: (CON'T) Grrrr...

SPECIFIC GRABS THE MEDALS ON HIS CHEST & THROWS THEM AT CAM. NINJA STAR STYLE. THEY PIN X-AGENT AGAINST A WALL.

X-AGENT: Baah!

SPECIFIC: Won't let me talk, eh?

SPECIFIC'S EYES GO RED & LASER BEAMS STEAM OUT. THE BEAMS HIT X-AGENT.

X-AGENT: Baah!

X-AGENT FALLS TO THE GROUND. HE GETS UP & STARES AT SPECIFIC.

X-AGENT: Baah!

HE FLINGS OUT HIS HOOF & A STRING OF WOOL SHOOTS OUT SPIDERMAN STYLE. QUICKLY, SPECIFIC IS WRAPPED IN STRANDS OF WOOL.

SPECIFIC: (HOPPING UP & DOWN) Oh! Oh! Itchy!

BEAT. SPECIFIC CROUCHES DOWN & SNAPS FREE OF THE WOOL. X-AGENT IS SURPRISED.

X-AGENT: Baah?

SPECIFIC RUNS FULL SPEED AT X-AGENT.

SPECIFIC: Grrrrrrrr!

MONTAGE OF SPECIFIC PUNCHING & KICKING X-AGENT. X-AGENT IS GETTING BEATEN PRETTY BADLY. WE END THE MONTAGE WITH SPECIFIC HOVERING IN THE AIR WHILE HOLDING A BRUISED X-AGENT BY THE SCRUFF OF HIS NEXT.

SPECIFIC: (OUT OF BREATH) Ha ha! X-Agent! All it will take to defeat you is one final punch! Yes, with this last punch you will be defeated, as soon as I punch you one final time..

SPECIFIC LIFTS UP HIS FIST & THE LIGHT ON HIS STAR STOPS GLOWING. SUDDENLY HE FALLS TO THE GROUND.

SPECIFIC: (CON'T) Wha..? Whoaaaaa!

SFX: CRASH. CAM. SHAKE.

CUT TO: SHEEP PRESSING THE OFF BUTTON ON THE ANGRY SCIENTIST'S MACHINE.

SHEEP: Baa.

ANGRY ENTERS FRAME.

ANGRY: Hey! What are you in the doing of! That machine is being very...

SHEEP TAKES THE MACHINE & USES IT KNOCK ANGRY OFF FRAME.

ANGRY: (CON'T) Owwwwwww! Ooof.

CUT TO X-AGENT. HE SLOWLY GETS UP & STANDS OVER SPECIFIC.

X-AGENT: Baah!

SPECIFIC: Uh...This is probably a good time for a heartfelt apology... Let's see, I am really...

X-AGENT WRAPS SPECIFIC UP WITH HIS WRIST WOOL.

SPECIFIC: (CON'T) Mmm umm mmrrff!

T SEQUENCE T

MONTAGE OF X-AGENT WRAPPING UP THE SOLDIERS, PUBLIC & ANGRY WITH HIS WRIST WOOL.

NARR: (VO) Wowie-zowie! Sheep saved X-Agent! And then X-Agent saved Sheep! I guess they're still friends! And maybe they've even learned how to have a more balanced relationship from now on!

SHEEP & X-AGENT LOOK AT EACH OTHER, THEN TO CAM.

SHEEP & X-AGENT: (NODDING) Baa!

COMPLETELY POWERFUL GUY FLIES INTO FRAME.

CPG: Do not be weary, Completely Powerful Guy is here-y! Oh, I'm not too late, am I? Honestly, I came as fast as I can! I'm too late, aren't I?

X-AGENT: Baah.

CPG: What a bummer. I really really wanted to be there to help out this time! (PULLS OUT A PIECE OF PAPER) Oh, by the way, someone gave me this telegram for you and I took the liberty of reading it. (READS TELEGRAM) Ahem. X-Agent. You are needed in Toledo. Urgent. This is not just a convenient way of getting you out of this show. Signed, the writer.

X-AGENT: Baah.

X-AGENT & SHEEP SHAKE HOOFS, THEN QUICKLY HUG.  
X-AGENT TURNS AROUND, LETS A STRING OF WOOL FLY FROM HIS WRIST & SWINGS OFF FRAME.

SHEEP WIPE A TEAR FROM HIS EYE.

CPG: Let's go, Sheep.

CPG GRABS SHEEP & FLIES OFF FRAME.

CUT TO CPG HOLDING SHEEP & FLYING ACROSS THE BIG CITY SKYLINE.

CPG: (CON'T) Don't worry, Sheep, I Completely Powerful Guy will always be there to protect you from the fiend General Specific. Except, of course, on weekends when I go to the beach house. Oh yeah, and I've got my shrink Tuesdays, then there the League of Do-Gooders Wednesday meetings, and my favorite cartoon is on Fridays and...

CPG CONTINUES TALKING AS THEY BECOME SMALLER AGAINST THE BG.

NARR: (VO) So Sheep survived General Specific again! Well how about that! I guess that means that tomorrow is another day... another day for a Sheep In The Big City!

FADE OUT.

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C

W6: TAG: 'Pastry Chef Bomb Squad Girl!'

V SEQUENCE V

GRAPHIC: 'PASTRY CHEF BOMB SQUAD GIRL' LOGO (A TAKE OFF OF 'CHARLIE'S ANGLES')

ANNOC: Next time on 'Pastry Chef Bomb Squad Girl'!

CUT TO SANDRA WITH HER MALE COLLEAGUES AT THE PRECINCT OFFICE OF THE PASTRY CHEF BOMB SQUAD. THE MEN ALL ARE GRUFF & HAVE EITHER GUNS OR CHEFS HATS ON.

SANDRA: (POORLY ACTED, YET INDIGNANT) You think I can't be a pastry chef and a bomb expert because I'm a woman...but I can!

AWKWARD BEAT. CUT.

---

T3: CURIOUS & CARTOON NET. LOGOS

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SHEEP IN THE BIG CITY

Show #1019 PRE-BOARD FINAL

"The Wool of the People"  
(Election Story)

Writer: Mo Willems

9/8/00

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W1: TV SATIRE: Be Afraid

A SEQUENCE A

TEXT ZOOMS PAST THE CAMERA: "BE AFRAID."

ANNOC: (VO) Be afraid.

BEAT. TEXT ZOOMS PAST THE CAMERA: "BE VERY AFRAID."

ANNOC: (VO, CON'T) Be very afraid.

BEAT. TEXT ZOOMS PAST THE CAMERA: "BE VERY, VERY AFRAID."

ANNOC: (VO, CON'T) Be very, very afraid.

BEAT. TEXT ZOOMS PAST THE CAMERA: "NO, REALLY, YOU SHOULD BE AFRAID RIGHT ABOUT NOW."

ANNOC: (VO, CON'T) No, really, you should be afraid right about now.

BEAT. TEXT ZOOMS PAST THE CAMERA: "VERY, VERY, VERY, VERY AFRAID."

ANNOC: (VO, CON'T) Very, very, very, very afr--

THE HOOF HOLDING THE REMOTE COMES IN & WE CUT TO:

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T1: TITLE SEQUENCE

B SEQUENCE B

---

C1: CHAPTER 1: "I Fought the Baah and the Baah Won!"

C SEQUENCE C

FREEZE FRAME OF THE BIG CITY SKYLINE.

GRAPHIC: Chapter 1: "I Fought the Baah and the Baah Won!"

ANNOC: (VO) Chapter 1: "I Fought the Baah and the Baah Won!"

DX OFF GRAPHIC & PAN DOWN CITY OVER NARRATION TO A STREET FILLED WITH PEOPLE.

NARR: (VO) The Big City! City of civic duty! Den of democracy!  
Where every voting Big Citian has a voice! Sure, Big City politics used  
to be run by a big political machine...

CUT TO POLITICAL MACHINE WITH GEARS SLOWLY CHUGGING ALONG, SPEWING SMOKE.  
SFX: CLANKING.

PLOT DEVICE: (VO) Vote for me! Vote for me!

CUT BACK TO OUR PAN ACROSS STREET TO REVEAL CAMPAIGN POSTERS FOR GENERAL  
SPECIFIC (GRAPHIC: VOTE SPECIFIC) & SHEEP (GRAPHIC: BAA) PEOPLE WALK BACK  
& FORTH ACROSS THE STREET.

NARR: (VO, CON'T)...but today the people happily exercise their  
democratic right to elect their mayor from such worthy candidates  
as...General Specific and Sheep? How did that happen?!

CUT TO THE NARRATOR IN HIS BOOTH.

NARR: (CON'T) To find out, we have to travel back in time.

THE NARRATOR JUMPS UP & DOWN IN A SILLY MANNER.

NARR: (CON'T) Blooo bloo bloo! Blooo bloo bloo! Blooo bloo bloo!

RIPPLE DX TO A B&W BIG CITY AT THE TURN OF THE 19<sup>TH</sup> CENTURY. IT HAS PEOPLE  
IN TURN OF THE CENTURY COSTUME. PIANO MUSIC PLAYS.

NARR: (VO, CON'T) Wait, not that far. Let's just go to last month.

C1D SEQUENCE D

POP CUT TO THE SAME STREET, NOW IN COLOR. THE PEOPLE WEAR CONTEMPORARY  
CLOTHES NOW. SUDDENLY, SHEEP DASHES ACROSS SCREEN.

SHEEP: (PANIC) Baa!

SUDDENLY GENERAL SPECIFIC & HIS SOLDIERS DASH IN. SPECIFIC STOPS MID-  
FRAME & THE OTHERS CONTINUE RUNNING OFF.

SPECIFIC: Hurry, men! We'll catch that Sheep this time if we keep  
running! (BEAT. HE NOTICES THAT EVERYONE IS OFF FRAME) Oh.

SPECIFIC STARTS RUNNING OFF FRAME.

SPECIFIC: (CON'T) Wait for me!

CUT TO A CU OF SHEEP RUNNING. HE LOOKS BACK & RUNS FASTER.

CUT TO STREET WITH SEVERAL CARS ON THE CURB. SHEEP DASHES INTO FRAME &  
RUNS ON TOP OF ALL OF THE CARS, SETTING OFF THEIR MYRIAD, LOUD ALARMS.

BEAT. SPECIFIC & SOLDIERS ENTER FRAME, RUNNING ON THE CARS. THEY STOP &  
HOLD THEIR EARS.

E SEQUENCE E

CUT TO STREET CORNER. SHEEP SKIDS INTO FRAME & LOOKS BEHIND HIM.

SHEEP: (RELIEVED) Baa.



RICH: (OS) A Sheeeeeeep!

SHEEP: Baa?

SUDDENLY, LADY RICHINGTON'S WIG ZIPS INTO FRAME WHACKING SHEEP.

SHEEP: (CON'T, HIT) Baaaa!

SHEEP STUMBLES AROUND FOR A BEAT. SPECIFIC & SOLDIERS DASH INTO FRAME AS SHEEP CONTINUES STUMBLING.

SPECIFIC: Wow! You stopped Sheep!

RICH: (PATTING HER WIG) I find my stainless steel wig can be most helpful at times.

SPECIFIC: And how! Maybe I should get some for my men. Any-hoo: I'll just take this sheep out of your way and...

SPECIFIC GRABS SHEEP. WE HEAR AN OFF-SCREEN WHISTLE BLOWN. A COP ENTERS.

SPECIFIC: (CON'T)...hubba-wha?

COP: I'm sorry, matey. But there's a new strict 'No Sheep Capture' law in The Big City.

SPECIFIC: (BEAT) You just made that up!

THE COP POINTS OFF FRAME. ZIP PAN TO A POSTER THAT READS: "NO SHEEP CAPTURE LAW. (SQUIGGLE TEXT) SIGNED 'THE CURRENT MAYOR.'"

JAY: (OS) No Sheep Capture Law. A bunch of squiggles, then: signed 'the current Mayor.'

ZIP PAN TO READER JAY.

JAY: (CON'T) See? He didn't make that up!

CUT TO SPECIFIC.

SPECIFIC: Darn, if only I were the current mayor, then I could make the laws and make it illegal for sheep to be in the city and force this Sheep into my sheep-powered ray gun and have all the ice cream I could want!

COP: (EXITING WITH SHEEP) Yeah, whatever.

RICH: (THINKING) You know, General Specific, I think you have a capital idea!

SPECIFIC: What? Getting some ice cream? Yeah, I love ice cream, or as we used to call it, *iced* cream!

RICH: No, what you said before that. The part about you running for mayor. I could be your campaign manager, and we could change the pro-sheep laws of this city forever!

SPECIFIC: Gee, I don't know. While the idea of despotic rule appeals to me, I'm more comfortable just trying to capture Sheep for my sheep-powered ray gun.

RICH: More comfortable than this?

SHE STARTS TO BEAT SPECIFIC WITH HER STAINLESS STEEL WIG.

SPECIFIC: Yeeeeooow! Yes, much more! Ow! Eek!

NARR: (VO) And so, as Lady Richington tries to convince General Specific to enter politics...

F SEQUENCE F

EXT. CITY HALL. SHEEP ENTERS FRAME HOLDING SOME FLOWERS & GOES INTO CITY HALL.

NARR: (VO, CON'T)...Sheep enters Big City Hall to thank the current mayor for his pro-sheep policies!

CUT TO DOOR OF THE MAYOR'S OFFICE. SHEEP OPENS THE DOOR & POKES HIS HEAD IN.

SHEEP: (ANYBODY HOME?) BaaaAaa?

CUT TO THE MAYOR, STUFFING HUGE WADS OF MONEY INTO HIS VARIOUS POCKETS.

MAYOR: Who's there! Ah, Sheep, come in, come in!

SHEEP ENTERS.

MAYOR: (CON'T) Y'know, my term in office is almost over, and...say, could you do me a favor and stuff some of this cash down the back of my shirt...

SHEEP: Baa.

SHEEP GETS ON THE DESK & STUFFS CASH DOWN THE MAYOR'S SHIRT.

MAYOR: Thanks. Now where was I? Oh, yeah... so, I'm gonna miss this job, blah, blah, blah, this great city, blah, blah, blah. Well, that looks like that's about all of the cash. See ya around!

THE MAYOR RUNS & JUMPS OUT OF HIS OFFICE WINDOW.

MAYOR: (CON'T, HIGH PITCHED) Whooooop whoooooop whooop whooop!

CUT TO SHEEP.

SHEEP: (UPSET) Baa.

NARR: (VO) Well so much for political heroes, Sheep.

G SEQUENCE G

CUT TO A STREET WITH A LONG, OLD WOODEN FENCE. SHEEP ENTERS & SADLY WALKS DOWN THE STREET.

NARR: (VO, CON'T) Don't be too disillusioned. The beauty of democracy is that every few years the people get to choose a new person to become disillusioned about.

SHEEP STOPS BY A CAMPAIGN POSTER ON THE FENCE WITH A PICTURE OF SPECIFIC THAT READS: "GET SHEEP OUT OF YOUR NEIGHBORHOOD! VOTE GENERAL SPECIFIC MAYOR!"

SHEEP: Baa?

SPECIFIC: (OS) Get Sheep Out Of Your Neighborhood! Vote General Specific Mayor!

ZIP PAN TO SPECIFIC & RICHINGTON.

SPECIFIC: (CON'T) That's what my campaign poster says!

CUT TO SHEEP.

SHEEP: (PANIC) Baa!

CUT TO SPECIFIC & RICHINGTON.

SPECIFIC: And now I'm going to capture you and put you in my ray gun!

RICH: No! Wait until you're mayor, then you can *really* get that Sheep! (MANIACAL LAUGH) Ha ha ha! Har ha har ha ha!

SPECIFIC: You know, you really make people uncomfortable when you laugh like that.

RICH: But it's so fun! Try it! Like this: (MANIACAL LAUGH) Ha ha ha! Har ha har ha ha!

SPECIFIC: (MANIACAL LAUGH) Ha ha ha! Har ha har ha ha! Hey, this is fun. (MANIACAL LAUGH) Ha ha ha! Har ha har ha ha!

RICHINGTON & SPECIFIC CONTINUE LAUGHING OVER NARRATION.

NARR: (VO) Oh no! General Specific and Lady Richington in league together against Sheep! Can Sheep survive such a powerful political force?! Find out in the astoundingly, thrillingly democratic Chapter 2: "Can't Bleat The System!"

FADE OUT.

NARR: (VO, CON'T) That maniacal laughter is annoying!

CUT.

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W2: SKITOON: The Sombrero Brothers "The Gift"

H SEQUENCE H

GRAPHIC: "THE JOY OF GIVING."

ANNOC: (VO) And now it's time, once again, for "The Joy of Giving!"

CUT TO GRAPHIC OF THE SOMBRERO BROTHERS.

ANNOC: (VO, CON'T) Tonight's gift-packed installment features The Sombrero Brothers!

CUT TO BILL & HECTOR SOMBRERO ON A STAGE.

BILL: Guess what, Hector?

HECTOR: You're quitting the team?

BILL: Even better! I got you a gift!

HECTOR: Oh, that's sweet, Bill. You shouldn't have.

BILL GIGGLES & DASHES OFF STAGE. HE RETURNS WITH A HUGE GAS-POWERED ROTO-TILLER WITH A BOW ON IT.

BILL: Ta da!

HECTOR: Uh, Bill. What is that?

BILL: It's an industrial strength gas-powered roto-tiller!

HECTOR: Ah... an industrial strength gas-powered roto-tiller. I should have guessed.

BILL: It tills the soil *and* it aerates! Don't tell me that you've already got one?

HECTOR: Um, no. As a matter of fact, I don't.

BILL: Phew! I was worried that you already had one.

HECTOR: Nope. Roto-tiller free.

BILL: What's the matter, Hector? You don't seem very excited about your gift.

HECTOR: Bill, where do we live?

BILL: An apartment. A beautiful apartment!

HECTOR: Do we have a yard?

BILL: No.

HECTOR: Do we have access to any soil of any kind, ever?

BILL: No.

HECTOR: So, then what am I going to do with a big, fat, heavy, gas-powered roto-tiller!?! Huh, Bill? What am I going to do with this...thing?

BEAT.

BILL: Sniff. (CRYING) WaaaaaAaaa! You... don't... like... my... gift!!!

HECTOR: Now, now, stop crying...

BILL: (CRYING) WwwwaaaaAAA! And I...I... ordered it special! WaaaaaAAAAa!

HECTOR: Stop it. Stop crying. Stop - Oh, OK! You know what?

BILL:           Www wwhat?  
HECTOR:        I love it.  
BILL:           (PERKY) Really?  
HECTOR:        Yes. I love the roto-tiller. It's perfect.  
BILL:           You're not just saying that?  
HECTOR:        No. I'm not. I love it.  
BILL:           Great! 'Cuz, I thought you would and I bought you six more!  
(GIGGLE)  
HECTOR:        You're kidding.

QUICK CUT TO:

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C2:    CHAPTER 2: "Can't Bleat The System!"

I      SEQUENCE I

GRAPHIC: "ACTION 5 ELECTION UPDATE."

ANNOC:        (VO) We interrupt this punchline-free sketch for an Action 5 Election Update!

CUT TO ACTION 5 NEWSROOM WITH HANK & BETSY.

HANK:           Welcome to Action 5 News Election headquarters, the only news station that *won't lie to you!!!!* Top story: General Specific currently holds a 20 point lead in the polls for Big City Mayor. Not bad, unless you consider that his only opponent is a ham sandwich!

CUT TO A HAM SANDWICH WITH CAMPAIGN STUFF AROUND HIM.

HAM:            I promise free mayonnaise for everyone!

CUT TO SPECIFIC AT A NEWS CONFERENCE. RICHINGTON IS BEHIND HIM. BULBS FLASH. THERE IS SUPER IMPOSED TEXT THAT READS "GENERAL SPECIFIC: CANDIDATE."

SPECIFIC:      If sheep are allowed to continue living in our great Big City, there will be a giant sucking sound of jobs leaving. And it will sound like this: ssslluurrrppp! SsssSSsslluuUUUuuurrrppp!

CUT BACK TO THE NEWSROOM WHERE HANK & BETSY ARE FESTOONED IN "GENERAL SPECIFIC FOR MAYOR" PARAPHERNALIA.

HANK:           So, stay tuned to Action 5 News for the best, unbiased election coverage anywhere!

BETSY:          And in an unrelated story, here are the chapter titles!

GRAPHIC:       Chapter 2: "Can't Bleat The System!"

ANNOC:          (VO) Chapter 2: "Can't Bleat The System!"

J        SEQUENCE J

CUT TO FARMER JOHN WATCHING THE NEWSCAST ON A TV IN THE MIDDLE OF A PASTURE. THERE ARE SHEEP GRAZING AROUND HIM.

FARMER:        Gee, even though I'd love Sheep to leave the Big City and come back to the farm, I'm uncomfortable with General Specific's anti-sheep rhetoric. I'm also uncomfortable in this wool t-shirt. Itchy. Well, that's it! I'm going to go straight to The Big City and stop General Specific from making the Big City a dangerous place to be a sheep! And I'm going to buy a cotton shirt while I'm there! (TO SHEEP) What do you guys say? Are you with me!?

ALL SHEEP:     (CHEERING) Baa! Baa!

THE SHEEP AT THE FARM CARRY FARMER ON THEIR SHOULDERS TO HIS TRACTOR. FARMER JOHN DRIVES OFF WITH THE SHEEP WAVING.

FARMER:        Bye! I'll miss you!

BEAT. THEY PULL OUT A BOOM BOX, TURN ON SOME TUNES & START PARTYING.

ALL SHEEP:     (PARTYING) Baa! Baaa! Baa!

K        SEQUENCE K

CUT TO INT. SHEEP'S APARTMENT. SHEEP SITS DEPRESSED ON THE COUCH. SUDDENLY FARMER JOHN KICKS DOWN HIS DOOR.

SHEEP:         (PANIC) Baa!

FARMER:        Oh, there you are, Sheepy! Listen, this is a grave time for all the sheep in The Big City. Admittedly, you're the only one I can think of, but anyway, you need to get pro-active, stand up and be counted.

SHEEP STANDS UP.

FARMER:        (CON'T) One. (BEAT) OK, that was a good start. Now all you have to do is run for mayor, with me as your campaign manager!

SHEEP:         (BACKING OFF, SHAKING HEAD 'NO') BaaaAaaa...

FARMER:        I know it's about as pro-active as you can get, but unless you have a better idea...

'BATMAN' STYLE WIPE WITH A LIGHT BULB COMING FULL FRAME, THEN BACK TO REVEAL FARMER JOHN IN SHEEP'S FLEECE & SHEEP IN FARMER JOHN'S OUTFIT. BEAT.

SHEEP:         Baa.

FARMER:        This doesn't work, but good lateral thinking, Sheep.

L        SEQUENCE L

'BATMAN' STYLE WIPE WITH A LIGHT BULB COMING FULL FRAME, THEN BACK TO REVEAL CAMPAIGN POSTER FOR SPECIFIC.

RICH:          (OS) And so I take great pleasure in introducing my candidate for mayor, the next mayor of The Big City, General Specific!

OVER RICHINGTON'S INTRO WE PAN FROM THE POSTER TO REVEAL RICHINGTON AT A PODIUM AT A RALLY.

AUDIENCE: (ENTHUSIASTIC CHEERING).

SPECIFIC ENTERS THE STAGE & WAVES. SPECIFIC STANDS BEHIND THE PODIUM & IS COMPLETELY OBSCURED (EXCEPT FOR HIS HAT). BEAT.

SPECIFIC: Uh, little help here.

A SOLDIER ENTERS, GETS ON ALL FOURS & SPECIFIC STANDS ON HIM. HE CAN NOW BE SEEN.

SPECIFIC: (CON'T) Ahh...that's better. My fellow Big Citians, I come before you today to tell you that The Big City is being over-run by sheep! One sheep, to be exact, but one sheep who is a menace to everything that is good and pure about The Big City!

COP: (OS) Like the water?

SPECIFIC: Uh, not exactly. Any-hoo, I ask you, my fellow voters: Are you going to stand for a sheep filled town!?

AUDIENCE: (UNISON) No!

SPECIFIC: (WRITING DOWN ANSWER) So that's a no... OK next question, 'Do you want an honest mayor!?'

AUDIENCE: (UNISON) Yes!

SPECIFIC: (WRITING DOWN ANSWER) All right.. now this one's a toughie... 'If Timmy has 10 balls and gives 20 percent of them to Sally, who then quadruples the number of balls she has and returns 50 percent of her new total to Timmy, how many balls does Timmy now have?

AUDIENCE: (UNISON) Timmy would now have 12 balls in total, four from Sally and 8 of his original balls!

SPECIFIC: Impressive. So, in closing let me just say: a vote for General Specific is a vote for me! And remember we have nothing to fear but fear itself...and sheep.

AUDIENCE: (ENTHUSIASTIC CHEERING).

SPECIFIC SMILES & MAKES THE 'V' SIGN, LIKE NIXON OVER NARRATION.

NARR: (VO) Wowie-zowie! It looks like Specific's campaign has momentum! Let's see how Sheep's doing.

C2M SEQUENCE M

CUT TO SHEEP'S CAMPAIGN POSTER. IT'S A POORLY DRAWN PORTRAIT OF SHEEP WITH A HANDWRITTEN "BAA." WE PAN OVER TO A PRESS CONFERENCE WITH ONLY ONE REPORTER, SHEEP & FARMER JOHN.

FARMER: Um...I'd like to thank everyone for showing up for our press conference.

REPORTER: Excuse me! Where are the cookies? You said there would be cookies!

FARMER: Let me just read my opening statement, and then I'll answer some of your questions. (PULLS OUT PAPER) Ahem...It, uh, doesn't say 'ahem', I'm just clearing my throat... OK, here I go... 'It is time for an open, honest mayor. A mayor who lives in the Big City and cares about The Big City. A mayor who is a sheep. Ladies and Gentlemen, my choice for mayor: Sheep.'

THE REPORTER'S HAND GOES UP.

REPORTER: Oh! Oh! Sheep! A question here!

FARMER: The candidate will not answer any of your questions.

REPORTER: Is sheep afraid of the issues?

FARMER: No, he's a sheep and he can't speak very well. Also, I will not comment on any secret campaign payments made into my private bank account by a man named Greedy McGreed-Greed.

REPORTER: Did you accept campaign payments from a man named Greedy McGreed-Greed and place them into your private bank account?

FARMER: Yes.

NARR: (VO) Oh, boy! It looks like Sheep's got a steep slope ahead of him.

C2N SEQUENCE N

CUT TO SPECIFIC & RICHINGTON IN THEIR CAMPAIGN HEADQUARTERS.

NARR: (VO, CON'T) Especially against Lady Richington's campaign machine!

RICH: Good news, our Poles say that you're in the lead. And our Swedes and Bulgarians agree.

ZIP PAN TO A POLE, SWEDE, & BULGARIAN WAVING TO CAM.

CUT TO SPECIFIC.

SPECIFIC: When is this election going to be over!? I'm tired of all the speeches and hand shaking and kissing babies! I wanna get back to some serious sheep chasing! Y'know where I'm like this:

SPECIFIC RUNS AROUND IN A CIRCLE, ACTING MACHO.

SPECIFIC: (CON'T) Chase, chase, chase! Chase, chase, chase! (HE STOPS) And Sheep's like this:

SPECIFIC DOES A SILLY RUN.

SPECIFIC: (CON'T) Oh! I'm Sheep! Baa! Oh, I'm scared! Baa, baa!

RICHINGTON WHACKS SPECIFIC ON THE HEAD WITH HER WIG.

SPECIFIC: (CON'T) Yeoow!

RICH: Patience, General Specific. Soon you'll be mayor and in control of The Big City! Besides, the trap I've set for tonight's debate



should take care of that sheepy Sheep once and for all! (MANIACAL LAUGH)  
Ha ha ha! Har ha har ha ha!

SPECIFIC: Oh, oh yes. (JOINING IN, MANIACAL LAUGH) Ha ha ha! Har ha har  
ha ha!

READER JAY ENTERS & JOINS IN.

JAY: (MANIACAL LAUGH) Ha ha ha! Har ha har ha ha!

SPECIFIC: (STOPS LAUGHING) Hey, get out of here!

SPECIFIC KICKS JAY OFF FRAME.

JAY: YeeeeooooOooooow!

SPECIFIC: Now where was I? Oh, oh yes... (MANIACAL LAUGH) Ha ha ha!  
Har ha har ha ha!

FREEZE FRAME.

NARR: (VO) Oh no! What is Lady Richington's trap?! Is Sheep a viable  
mayoral candidate? And what about that laughing? When are they gonna cut  
that out?! All will be revealed in the vote-buyingly thrilling Chapter 3:  
"The Wool Of The People!"

CUT.

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REAL COMMERCIAL

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W3: COMMERCIAL SPOOF: General Specific For Mayor

O SEQUENCE O

GRAPHIC OF THE WORDS "INTEGRITY." "HONESTY." & "DO-GOODED-NESS." FLOAT  
ACROSS THE SCREEN BEHIND A SLO-MO AMERICAN FLAG FLAPPING OVER NARRATION.

ANNOC #2: (VO) Integrity...Honesty...Do-Gooder-ness... These are just  
some of the words that General Specific has heard before.

CUT TO 'REALISTIC' SHOT OF CHURCHILL WITH SPECIFIC OBVIOUSLY SUPERIMPOSED.  
CHURCHILL GIVES A FIERY SPEECH AS SPECIFIC WAVES TO CAM & POINTS TO  
HIMSELF WITH CHURCHILL.

ANNOC #2: (VO, CON'T) He heard them when he worked with Churchill to win  
the war. Or when he did other stuff with some other famous politician you  
like.

CUT TO SPECIFIC SITTING IN A CHAIR IN HIS LIBRARY. THERE'S A FIRE IN THE  
FIREPLACE & A GOLDEN RETRIEVER BY HIS FEET.

SPECIFIC: Hi, I'm General Specific and I want to be your mayor. I don't  
want to be your mayor because I have integrity or am smart or care about  
The Big City more than you do, because I don't. I want to be you mayor  
because it will make it easier to capture a sheep I need for a sheep-  
powered ray gun.

CUT TO A SHOT OF SPECIFIC ROLLING UP HIS SLEEVES & WEARING A HARD-HAT AS HE TALKS TO 2 OTHER HARD-HAT WEARING MEN.

ANNOC #2: (VO) For more than 20 years General Specific has worked for a living, so he knows what it's all about. And he's always been a family man.

CUT TO SPECIFIC IN THE YARD OF A PREPPY HOUSE WITH HIS SMILING BLONDE WIFE & 2 KIDS.

SPECIFIC: Uh, this is my wife...Sally.

JUDITH: Judith. The script says my name is Judith.

SPECIFIC: Judith! Right. And my two lovely kids... who shall remain nameless.

CUT TO AN AMERICAN FLAG FLAPPING BEHIND A SHOT OF SPECIFIC WAVING TO CAM.

ANNOC #2: (VO) So when you go to the polls to vote for Big City mayor remember to vote for General Specific.

CUT TO A CU OF SPECIFIC WITH THE GRAPHIC: "GENERAL SPECIFIC: HE'D VOTE FOR YOU IF YOU ASKED HIM TO."

ANNOC #2: (VO) General Specific: He'd vote for you if you asked him to.

CUT TO GRAPHIC: "PAID FOR BY THE COMMITTEE INVOLVED IN TRYING TO GET GENERAL SPECIFIC ELECTED FOR THE OFFICE OF MAYOR IN THE CURRENT MAYORAL ELECTION GROUP LIMITED."

ANNOC #1: (VO, VERY, VERY FAST) Paid for by the committee involved in trying to get General Specific elected for the office of mayor in the current mayoral election group limited.

CUT.

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W4: WEIRD BIT: Ham Sandwich Boxing

P SEQUENCE P

JIM & JOHN SPORT ARE BEHIND A SPORTSCASTING DESK.

JIM: Good evening sports fans! Tonight we've got one of the most important boxing matches of all time!

JOHN: We certainly do, Jim. This evening's bout is between...

CUT TO KILLER JOE IN A ROBE, SHADOW BOXING. HE'S HUGE & MACHO.

JOHN: (VO, CON'T) ..."Killer Joe, the Killer" who at six foot fourteen and five hundred twenty one pounds is certainly a force to contend with. And...

CUT TO A HAM SANDWICH IN A ROBE.

JOHN: (VO, CON'T)...a ham sandwich.

HAM: Good to be here, John.

**\*ALTERNATE: HAM: Vote for me for Mayor!**

CUT BACK TO THE BOOTH.

JIM: An exciting matchup, eh, John?

JOHN: It certainly is, Jim. Any predictions?

JIM: Well, I'm gonna have to go with the Ham Sandwich here, John.

JOHN: You're kidding.

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JIM: Not at all! While "Killer Joe" may have superior technical ability, the Ham Sandwich has got a lotta heart! And that's what matters in this sport, the drive to win!

JOHN: So the fact that the Ham Sandwich has no arms to punch with is irrelevant?

JIM: It will be a factor, sure. But it's not nearly as important as heart.

BEAT.

JOHN: You're an idiot, Jim.

THE BELL RINGS.

JIM: And there's the bell!

CUT TO THE RING. THE HAM SANDWICH DOES NOTHING WHILE KILLER JUMPS AROUND FEIGNING PUNCHES (AS DESCRIBED).

JIM: (VO, CON'T) And Killer's trying to get a feel for his opponent here. He's dancing. And the Ham Sandwich is serene. A great psychological strategy, John!

KILLER JOE STEPS ON THE SANDWICH, CRUSHING IT.

HAM: Ow! My lettuce!

JIM: (VO) Ooooh!

BEAT.

CUT BACK TO THE BOOTH.

JOHN: Join us next time when Killer Joe goes up against a soft boiled egg.

JIM: But a soft boiled egg with a lotta heart!

JOHN: Just shut up, Jim.

CUT.

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C3: CHAPTER 3: "The Wool Of The People!"

Q SEQUENCE Q

GRAPHIC: "ACTION 5 ELECTION UPDATE."

ANNOC: (VO) We return to yet another Action 5 Election Update!

CUT TO ACTION 5 NEWSROOM WITH HANK & BETSY. THEY ARE FESTOONED WITH PRO-SPECIFIC POSTERS, ETC.

HANK: Welcome to Action 5 News Election coverage where we give you the whole story on the race for mayor between the charming General Specific and that other guy! We have some fascinating details about tonight's big debate, but first, this:

BETSY: And in an unrelated story, here are the chapter titles!

GRAPHIC: Chapter 3: "The Wool Of The People!"

ANNOC: (VO) Chapter 3: "The Wool Of The People!"

HANK: Our Action 5 Polls indicate that if the election were held right this very second a whopping 65% of the voters would be taken by surprise. (BEAT. FLIPS PAPER.) There has been a good deal of debate about the format of tonight's debate. For analysis of the situation, I turn to Betsy.

HANK TURNS TOWARD BETSY.

BETSY: Thanks, Hank! (BEAT, HEAD TURN) Back to you Hank!

HANK: So, the only question remaining is will the Big City voters make the right choice and vote for General Specific, or will they make the wrong choice and vote for what's-his-face?

SUDDENLY THE TV GOES STATIC.

C3R SEQUENCE R

CUT TO REVEAL LADY RICHINGTON & SPECIFIC AT THEIR CAMPAIGN HEADQUARTERS. THERE IS A TV WITH STATIC ON IT IN THE BG.

RICH: I love the press.

SPECIFIC: Forget about the press! How are we going to capture Sheep? THE CAMERA SLOWLY ZOOMS IN & TILTS AS RICHINGTON GIVES HER SPEECH. BY THE END OF THE SHOT, IT TILTS SO MUCH, SHE IS SIDEWAYS ACROSS THE FRAME.

RICH: I've had a trap door built on the debate stage exactly where Sheep will be standing. It has a pneumatic tube underneath leading directly to the Secret Military Base. At the precise correct moment, the trap door will open, sucking Sheep from the debate floor to the base & into the ray gun. Sheep will immediately be replaced by a buffoon in a sheep costume who will make such a fool of himself, no one will vote for Sheep!

CUT TO BUFFOON IN SHEEP'S COSTUME.

BUFFOON: Dat's a great idea, Lady person!

CUT TO SPECIFIC & RICHINGTON.

SPECIFIC: (TO BUFFOON) Shut up! (TO RICH) That's a pretty ingenious yet far-fetched plan you've got. How did you come up with it?

RICH: I used the Plot Device.

THE PLOT DEVICE LEANS INTO FRAME, WAVING.

DEVICE: Hello.

NARR: (VO) Oh boy! The merits of this upcoming debate are debatable! What with Lady Richington's diabolical Sheep-proof plan!

C3S SEQUENCE S

CUT TO FARMER JOHN (WITH NOTE CARDS) & SHEEP BACKSTAGE.

NARR: (VO, CON'T) How is Sheep's campaign manager, Farmer John, preparing Sheep for the big night!?

FARMER: OK, Sheep. Let's practice answering a question the moderator might ask...(READS) "Do you think education is important to The Big City's children?"

SHEEP: Baa.

FARMER: (BEAT) OK, that's a good answer. But you have to be more dramatic and say it like you mean it. Try again.

SHEEP: (IDENTICAL) Baa.

FARMER: Much better. Now, Sheepy, I cannot emphasize how important this debate is for your campaign. All of The Big City will be watching... a football game, but several voters will flip past the debate on their way to the game. That's when you have to sell yourself as the right candidate. OK?

SHEEP: (IDENTICAL) Baa.

FARMER: That's the spirit! (PULLS OUT MAKE-UP) Now, let's put some make-up on you for the TV cameras.

SHEEP: (BACKING OFF) Baa.

FARMER: But you have to, Sheepy. If Nixon had put on make-up during his 1960 debate he would have become president! I mean, he did become president, just not then... Anyway, if he had put on a dress, it would have been a landslide!

C3T SEQUENCE T

CUT TO THE DEBATES STAGE. GAMEY MCGAME-GAME POPS INTO FRAME.

GAMEY: Hiiii! I'm Gamey McGame-Game and I'm your host for tonight's debate where two candidates will compete for the prize of Big City Mayor!

CUT TO STILL AUDIENCE. SUDDENLY, THEY APPLAUD WILDLY. JUST AS SUDDENLY, THEY STOP.

CUT TO GAMEY & THE STAGE.

GAMEY: (CON'T) Grrreeeeaaaat! Let's meet our candidates, shall we.

THE CURTAIN OPENS REVEALING SPECIFIC & SHEEP STANDING ON THE STAGE. SHEEP IS ON AN OBVIOUS TRAP DOOR. GAME SHOW MUSIC.

ANNOC: (VO) Our first candidate is the leader of a secret military organization bent on capturing a specific sheep for their sheep-powered ray gun. He likes chasing sheep and having a sheep-powered ray gun, please give a warm mayoral debates welcome to: General Specific.

AUDIENCE APPLAUSE. SPECIFIC WAVES TO THE CROWD.

SPECIFIC: Thank you. It's good to be here.

ANNOC: (VO) General Specific's opponent is originally from Farmer John's farm, but has made the Big City his home. He likes grazing *and* grazing, please welcome Sheep!

AUDIENCE APPLAUSE.

SHEEP: (SMILING) Baa.

GAMEY: Greeeeaaaat! Our first question goes to General Specific. For the teacher's union vote, where do you stand on sheep in our schools?

GAME SHOW 'THINKING MUSIC' FOR A BEAT. THEN A "BING."

SPECIFIC: Well, Gamey, I'm glad you asked that question. Education is of course a very good question to be asking about, especially in this great city of ours.

GAMEY: (BEAT) Greeeeaaaat! Sheep, the same question to you: 'Where do you stand on sheep in our schools?'

GAME SHOW 'THINKING MUSIC' FOR A BEAT. THEN A "BING."

GAMEY: (CON'T) Sheep, your answer?

WE CUT TO LADY RICHINGTON HOLDING A SWITCH.

RICH: Now I have that Sheep exactly where I want him!

CUT BACK TO GAMEY & SHEEP. SHEEP TAKES A STEP TO THE LEFT.

GAMEY: So your position is a little to the left of General Specific's.

SHEEP: (NODDING) Baa.

SUDDENLY THE TRAP DOOR OPENS.

SHEEP: (CON'T) Baa?

CUT TO LADY RICHINGTON.

RICH: Oh, crud.

CUT BACK TO THE STAGE.

SPECIFIC: (FURIOUS, TO SHEEP) You didn't fall in the trap! I can't believe it! You were supposed to fall into this...whoaaa!

SPECIFIC SLIPS & FALLS INTO THE OPEN TRAP HEAD FIRST.

SPECIFIC: (MUFFLED) Hullpp! Uimm sfuffk!

RICHINGTON, FURIOUS, RUNS INTO FRAME.

RICH: Rrrraaaaarrrrh!

SHEEP: (PANIC) Baa!

SHEEP DASHES OFF FRAME. RICHINGTON BEATS THE UPSIDE-DOWN SPECIFIC WITH HER WIG.

RICH: Get out of that trap! Get out!

SPECIFIC: (MUFFLED) Owff! Earff! Owff!

GAMEY POPS INTO FRAME.

GAMEY: OK, the next question's a toughie! What's your position on...

RICHINGTON STARTS BEATING ON GAMEY.

GAMEY: Hey! Ow! Stop that!

U SEQUENCE U

CUT TO SHEEP RUNNING BACKSTAGE. WE SEE FARMER JOHN OPEN A DOOR.

FARMER: Sheepy, this way!

SHEEP RUNS INTO THE ROOM. CUT TO INT. DRESSING ROOM. FARMER JOHN HAS HIS MAKE-UP SET OUT.

FARMER: Your base is running. I need to reapply some make-up before this chase sequence.

SHEEP: (ROLLING EYES) Baa.

SHEEP TURNS AROUND & RUNS OFF FRAME.

FARMER: At least a little blush! (BEAT) Oh, fiddlesticks.

CUT TO BACKSTAGE HALLWAY. SHEEP SNEAKS THROUGH.

SPECIFIC: (OS) There he is!

SHEEP: (PANIC) Baa!

SHEEP JUMPS UP & DASHES OFF FRAME. BEAT. SPECIFIC & RICHINGTON RUN ACROSS FRAME.

CUT TO SHEEP RUNNING ON THE STREET. PAN BACK TO REVEAL SPECIFIC & RICHINGTON GAINING ON SHEEP.

RICH: Now remember, we're still campaigning for mayor!

CUT TO A RALLY ON THE STREET. A MOTHER HOLDS HER BABY. SHEEP DASHES IN, STOPS, KISSES THE BABY, THEN DASHES OFF. BEAT. SPECIFIC & RICHINGTON DASH IN, STOP, SPECIFIC KISSES THE BABY, THEN THEY DASH OFF.

CUT TO A BRICK WALL WITH A SPECIFIC CAMPAIGN POSTER ON IT. SHEEP RUNS INTO FRAME & SKIDS TO A STOP. HE LOOKS BOTH WAYS.

SHEEP: (RELIEVED) Baa!

SUDDENLY THE SPECIFIC FROM THE POSTER COMES TO LIFE & GRABS SHEEP.

SHEEP (CON'T, PANIC) Baa!

SPECIFIC: Gotcha!

RICHINGTON RUNS INTO FRAME ON ONE SIDE & SOME SOLDIERS ON THE OTHER.

NARR: (VO) Oh no! Sheep's captured? But what about the election?  
If Sheep wins, he can go free, if Specific wins, he's doomed!

V SEQUENCE V

CUT TO ACTION 5 NEWSROOM WITH HANK & BETSY. THEY ARE FESTOONED WITH PRO-SPECIFIC POSTERS, ETC.

HANK: The polls haven't opened yet, but here is our Action 5  
projected winner...

CUT TO NARRATOR IN HIS BOOTH.

NARR: (EXCITED) Is it General Specific!? Or is it Sheep!? Oh, the  
tension's killing me!?

CUT BACK TO HANK & BETSY.

HANK: And the winner is...

CUT TO THE HAM SANDWICH ON CITY STREET.

HANK: (VO, CON'T) The Ham Sandwich!

CUT TO SPECIFIC, SHEEP, RICH, & SOLDIERS.

ALL: Hubba wha?!?

RICH: It's an outrage! How is it possible?

CUT TO A BIG GROUP OF CITIZENS ON A CITY STREET.

CITIZENS: We love free mayonaise!

CUT TO THE HAM SANDWICH.

HAM: My first act as mayor of the Big City is to declare a  
temporary amesty for all sheep!

CUT TO SPECIFIC, SHEEP, RICH, & SOLDIERS. SHOCKED, SPECIFIC DROPS SHEEP.  
SHEEP DASHES OFF FRAME.

CUT TO THE HAM SANDWICH.

HAM: And my second act as mayor will be to...

SUDDENLY 'KILLER JOE'S' FOOT STEPS ON THE SANDWICH.

HAM: (CON'T) Oooowwww!



CUT TO NARRATOR IN HIS BOOTH.

NARR: Well, I guess that's about it folks! Lady Richington and General Specific have been foiled once again. But, maybe, just maybe they'll be back to make life difficult for a sheep, a 'Sheep in The Big City!"

FADE OUT.

NARR: (CON'T) The Ham Sandwich winning the election was a surprise to me, I'll tell ya that much...

CUT.

---

W5: THE RANTING SWEDE

W SEQUENCE W

STAGE SET. THE CURTAIN RISES.

NARR: (VO) Well, anyway, we end every episode we like to spend a little time with our own Ranting Swede!

THE SWEDE RANTS.

NARR: (VO) You want ranty, you got ranty!

THE CURTAIN CLOSES INTO:

T2: CREDITS

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T3: CURIOUS & CARTOON NET. LOGOS

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SHEEP IN THE BIG CITY

Show #1024 DRAFT #1

"Oh, the Ewe-manity"  
(Disaster Story)

Head Writer: Mo Willems  
Weird Bits: Joey Mazzarino  
Story: Mo Willems

11/15/00

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W1: TV SATIRE: "Cooking, the Percival Way"

A SEQUENCE A

GRAPHIC WITH PERCIVAL GIVING A THUMBS UP SIGN: "COOKING, THE PERCIVAL WAY."

ANNOC: (VO) It's time once again for "Cooking, the Percival Way"!

CUT TO PERCIVAL, WEARING AN APRON, IN A TV STUDIO KITCHEN.

PERCIVAL: (VERY PROPER) Hello. Today we'll be preparing an Ostrich Egg Mèlannnnnnge-uh.

HE PULLS OUT A HUGE OSTRICH EGG.

PERCIVAL: (CON'T) First we must beat the ostrich egg. While some prefer beating it at chess, I like to beat it in a wrestling bout to the death!

PERCIVAL RIPS OFF HIS APRON TO REVEAL WRESTLING TIGHTS UNDERNEATH. HE JUMPS ON THE COUNTER, GRABS THE EGG IN A FIGURE FOUR-LEG LOCK, & STARTS WRESTLING IT AROUND THE KITCHEN.

PERCIVAL: (CON'T, GRUNTING) Grarghg rawrrh gwarfg!

BOWLS & DISHES FLY EVERYWHERE. THE HOOF HOLDING THE REMOTE COMES IN & WE CUT TO:

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C1: CHAPTER 1: "All American Shear-o!"

C SEQUENCE C

FREEZE FRAME OF THE BIG CITY SKYLINE.

GRAPHIC: Chapter 1: "All American Shear-O!"

ANNOC: (VO) Chapter 1: "All American Shear-O!"

END FREEZE. PAN DOWN TO REVEAL SHEEP ON A STREET.

NARR: (VO) The Big City! A groovy, crazy, koo-koo kinda place with it's own special brand of...danger!

KID: (SOFT, OS) Help!

SHEEP'S EARS RAISE.

SHEEP: Baa?

NARR: (VO) Using his super sensitive sheepy hearing, Sheep hears a call for help!

ZIP PAN TO A KITTEN IN A TREE WITH A DISTRAUGHT KID WATCHING.

KID: Help! My kitty-witty's stuck in that tree!

KITTEN: (REAL) Meow.

SHEEP ENTERS FRAME & TAKES IN THE SITUATION.

NARR: (VO) Yes, Sheep, like every patriotic Big Citian, is always on the look out for a way to help others.

SHEEP: (AGREEING, TO CAM) Baa.

SUDDENLY A BIG, BURLY HAND LANDS ON HIS SHOULDER. QUICK ZOOM OUT TO REVEAL THE HAND BELONGS TO A FIREMAN HOLDING A FIRE HOSE.

FIREMAN: Stand aside and let the heroes do it.

HE FLINGS SHEEP OFF SCREEN.

SHEEP: (FLUNG) BaaaAaaaaA!

THE FIREMAN TAKES IN THE SCENE.

FIREMAN: Hmmm...

HE TURNS ON HIS FIRE-HOSE & BLASTS THE KITTEN OUT OF THE TREE & INTO THE KID'S ARMS.

KITTEN: (REAL) Meeow!

CUT TO A CROWD OF BYSTANDERS.

CROWD: Yea, Fireman!

FIREMAN: I would have got here sooner, if there hadn't been a sheep in my way!

ZIP PAN TO SHEEP.

CROWD: Boo, Sheep!

SHEEP: Baa?

SUDDENLY SHEEP IS RUN OVER BY A FIRE TRUCK FILLED WITH WAVING FIREFIGHTERS.

SHEEP: (GETTING RUN OVER) Baa!

NARR: (VO) Meanwhile, just over there!

ZIP PAN TO: SPECIFIC, ANGRY, PUBLIC & SOLDIERS.

SPECIFIC: That Big City Fire Department is chock full of heroes! Heroes who wear capes and tights and fly around. Any-hoo, give me your special Sheep-capturing net, Mad Scientist!

ANGRY: Angry! I am an...oh, here it ising!

ANGRY HANDS SPECIFIC THE NET.

SPECIFIC: Thank you. Now, let's get that Sheeeep!

SOLDIERS: Roar!!!

C1D SEQUENCE D

CUT TO SHEEP STUMBLING ON A STREET. HE STOPS & NOTICES THE SOLDIERS.

SHEEP: (SLOUCH) Baa!

SHEEP RUNS OFF FRAME, FOLLOWED BY SPECIFIC WITH THE NET, PUBLIC & SOLDIERS.

CUT TO 2 CABS ON A STREET. SHEEP RUNS INTO FRAME & GETS INTO THE 1ST CAB.

SHEEP: (TO CABBIE) Baa!

THE CAB ZIPS OFF FRAME. SHORT BEAT. SPECIFIC, PUBLIC & A FEW SOLDIERS DASH INTO THE SECOND CAB.

SPECIFIC: Follow that Sheep!

THE 2ND CAB ZIPS OFF FRAME. SHORT BEAT. PAN RIGHT TO REVEAL BOTH CABS ENSNARED IN TRAFFIC. SFX: CARS HONKING. BEAT. SHEEP GETS OUT OF THE CAB & DASHES OFF FRAME. SPECIFIC, PUBLIC & THE SOLDIERS GET OUT OF THE CAB & FOLLOW SHEEP.

CUT TO SHEEP RUNNING.

CUT TO SPECIFIC CHASING, WAVING HIS NET WILDLY.

CUT TO A GUY PEELING A BANANA.

CUT TO SHEEP RUNNING.

CUT TO THE BANANA GUY DROPPING THE PEEL IN FRONT OF HIM.

CUT TO SHEEP RUNNING.

CUT TO THE GUY & THE BANANA PEEL. SHEEP RUNS INTO FRAME & SLAMS INTO THE GUY & FALLS OVER.

SHEEP: Baa!

THE GUY SHRUGS & EXITS FRAME.

CUT TO A CU OF SHEEP. SUDDENLY A NET FALLS OVER SHEEP.

SHEEP: (CON'T) Baa?

CUT WIDE TO REVEAL SPECIFIC HOLDING THE NET. DURING SPECIFIC'S SPEECH, SHEEP GRABS THE STRINGS OF THE NET & WALKS THROUGH THEM, ESCAPING.

SPECIFIC: Ha har! I'd like to see you get out of this one, Sheepy! Well, actually, I wouldn't like to see that, what I'd prefer is to see you not get out of this one...I'd like to see that and maybe a romantic movie. A movie with...Hey! What happened!?

PUBLIC: (LEANING INTO FRAME) It looks like Sheep is smaller than the holes in the net, sir.

SPECIFIC: Grrrrrr! Get me that mad scientist!!

ANGRY: (ENTERING) Angry! Angry, angry, angry! (BEAT) Angry Scientist!

SPECIFIC: (TO PUBLIC) Between you and me, I think that scientist is a little mad.

ANGRY: I hearing that!

SPECIFIC: Listen, whoever you are, why did you give me a net that Sheep doesn't fit in!?

ANGRY: I am sorrying, it's just that all of those little linings are such a pain to draw!

SPECIFIC: Grrrrrr!!!

SPECIFIC THROWS HIS HAT ON THE GROUND. PUBLIC PICKS UP SPECIFIC'S HAT & PUTS IT BACK ON SPECIFIC'S HEAD.

SPECIFIC: (CON'T) Grrrrrr!!!

SPECIFIC THROWS IT DOWN AGAIN. PUBLIC PICKS UP SPECIFIC'S HAT & PUTS IT BACK ON SPECIFIC'S HEAD.

SPECIFIC: (CON'T) Grrrrrr!!!

SPECIFIC THROWS IT DOWN AGAIN.

C1E SEQUENCE E

CUT TO SHEEP SNEAKING AWAY (LOOKING BEHIND HIM) ON A CITY STREET. HE PASSES BY AN OLD WOMAN.

OLD WOMAN: Excuse me young sheep, but could you give me directions to The Big City museum?

SHEEP STARTS TO RAISE HIS HOOF TO POINT. SUDDENLY, A COP PUSHES HIM OUT OF THE WAY.

SHEEP: Baa!

COP: Stand aside and let the heroes do it.

THE COP PULLS OUT A FIRE HOSE & BLASTS THE LADY OFF-SCREEN.

OLD LADY: Oh! (BEAT, OS) Thank you!

CUT TO SHEEP.

SHEEP: (SAD) Baaaaaa....

F SEQUENCE F

CUT TO EXT. MILITARY BASE.

SPECIFIC: (OS) I can't believe Sheep escaped our clutches!

CUT TO INT. SPECIFIC (HOLDING THE NET) IS WITH PUBLIC & ANGRY.

SPECIFIC: (CON'T) And all because Sheep is too small for this net!  
Well, I guess there's nothing else to do but have the scientist here make  
an enlarging ray so that Sheep will fit in that net!

PUBLIC: We could try making a smaller net instead, sir.

SPECIFIC: Poor Private Public, always with your head in the clouds. (TO  
ANGRY) What are you waiting for!? Gooooooo!

ANGRY: Ok, ok! I am in the going!

ANGRY EXITS FRAME & IMMEDIATELY RETURNS WITH AN ENLARGING GUN.

ANGRY: Finished!

SPECIFIC: Well, it's about time! Gimmie! (SPECIFIC TAKES THE GUN)  
Awww... This ray gun is boring looking. Can't you at least put some  
futuristic lights and do-hickies on it?

ANGRY: That is being the bestest super-powerful extra enlargement ray  
gun ever maded! I am assuring you it is perfect as it is being!

SPECIFIC: But, I love futuristic lights and do-hickies. Just glue some  
on for me!

ANGRY: Oh, oking!

ANGRY SNATCHES THE GUN & EXITS FRAME.

SPECIFIC: And don't take all day!

NARR: Yeesh! It looks like General Specific is used to getting  
whatever he wants.

G SEQUENCE G

CUT TO SHEEP SAD ON A STREET.

NARR: (CON'T) But poor Sheep can't get the one thing he really  
wants, to be seen as a hero by his fellow Big Citians!

SHEEP: Baa!

SHEEP TAKES OFF HIS WOOL & PUTS IT ON LIKE A CAPE. HE RUNS AROUND ARMS  
OUT LIKE A HERO.

SHEEP: (CON'T) Baa! Baa! Baa!

ZIP PAN TO REVEAL COPS & FIREMEN LAUGHING.

COPS & FIREMEN:               Ha ha har ha har hee har!

ZIP PAN BACK TO CU OF SHEEP.

SHEEP:               (SAD) Baa...

NARR:               (VO) Poor Sheep!

SHEEP RETURNS HIS WOOL & WALKS AWAY. THE CAM FOLLOWS HIM AS HE WALKS INTO THE NOZZLE OF SPECIFIC'S ENLARGING GUN (NOW WITH DO-HICKIES).

SHEEP:               Baa?

CUT WIDE TO REVEAL A GRINNING SPECIFIC HOLDING THE GUN AT SHEEP'S NOSE.

NARR:               (VO) Oh no! Sheep's face to face with General Specific's new enlarging ray gun! Will General Specific manage to enlarge Sheep to a size that will fit into his net so that he can put him in a ray gun? Will the next chapter make any more sense than this one?! Who knows! But we'll probably find out in the maddeningly whopping thrill ride, Chapter 2: "Oh, the Ewe-manity!"!

CUT.

---

W2:    COMMERCIAL SPOOF: "Oxymoron Super Extra Deodorizinator"  
H       SEQUENCE H

MIDDLE AGED GUY IS SITTING ON HIS BED TAKING OFF HIS SHOES.

MIDDLE:            Boy, are my feet killing me!

HE TAKES OFF A SHOE & GREEN SMOKE RISES FROM IT.

MIDDLE AGED: (CON'T) Peeyew, and they stink!

SUDDENLY, VICTOR SPOKESMEN POPS INTO FRAME.

VICTOR:            Tired of stinky yucky foot stink?!

MIDDLE:            Hey, this is my bedroom.

VICTOR:            Then you need new Oxymoron Super Extra Deoderizinator. (PULLS OUT A CAN) Guess how it gets rid of foot stink!

MIDDLE:            What are you doing in my bedroom?!

VICTOR:            Why, with real Super Extra Deodorizing crystal, uh, thingys, that's how!

MIDDLE:            Get out of here!

VICTOR:            Yes! Oxymoron Super Extra Deodorizinator is guaranteed to cover up any foul odor, smell or stench. Watch and be amazed!

VICTOR PUTS A CLIP ON HIS NOSE, THEN SPRAYS THE CAN. THE ROOM BECOMES CLOUDED WITH A BLuish SMOKE

MIDDLE: Don't make me call the...

SUDDENLY, MIDDLE AGED GUY GETS A WHIFF. HIS EYES BULGE & HE PINCHES HIS NOSE.

MIDDLE: (CON'T, SCREAMS) Ahhhhhhhh! My nose! My nose is going crazy!

VICTOR: (NASAL, THROUGH CLIP) Bet you can't smell those stinky shoes anymore, can you?!

MIDDLE: (JUMPING UP & DOWN) How could I?! I've lost my sense of smell! Ahhhhhh!!!

VICTOR: (NASAL, THROUGH CLIP) Yes! Another success story for...

CUT TO PRODUCT SHOT.

VICTOR: (CON'T, VO) Oxymoron Super Extra Deodorizinator, Deodorization with the power of an ox!

THE MIDDLE-AGED MAN ENTERS, JUMPING AROUND IN THE BACKGROUND.

MIDDLE: Ack! The Stench! I'm getting dizzy! Somebody help with the horrible smelling smells...(ETC)  
CUT.

---

W3: SKITOON: "Blinky, the Superest Turtle in the Universe!"

I SEQUENCE I

CU OF WENDY.

WENDY: Help!! Oh, who will save me?

ZOOM OUT TO REVEAL HER TIED TO A CHAIR NEXT TO A BOMB WITH THE FUSE LIT.

WENDY: (CON'T) I said, "Help!" Somebody heeeeeellllpppp!!!

SFX: HEROIC THEME SONG. A TURTLE WEARING A CAPE & MASK ENTERS.

WENDY: (CON'T) Yay! It's Blinky, the Superest Turtle in the Universe! He'll save me!

CUT TO GRAPHIC LOGO OF BLINKY STANDING IN FRONT OF A FAN WITH FLYING CAPE.

SINGERS: (SINGING, VO) *Blinky, the Superest Turtle in the Universe!*

CUT BACK TO BLINKY MOVING VERY SLOWLY TOWARDS WENDY & THE BOMB. THE FUSE ON THE BOMB IS GETTING EVER SHORTER.

WENDY: Thank goodness for Blinky and his heroic exploits!

BLINKY KEEPS MOVING SLOWLY TOWARDS WENDY. THE BOMB'S FUSE IS BARELY VISIBLE.

WENDY: (CON'T) Blinky, the greatest hero who ever lived! Blinky...who should really try and pick up the pace before...



SUDDENLY THE BOMB EXPLODES. SFX: EXPLOSION. CAM SHAKE. THE SMOKE CLEARS REVEALING WENDY IN A CLASSIC CARTOON POST-EXPLOSION STATE.

WENDY: Ouch!

CUT TO GRAPHIC LOGO OF BLINKY STANDING IN FRONT OF A FAN WITH FLYING CAPE.

SINGERS: (SINGING, VO) *Blinky, the Superest Turtle in the Universe!*

ANNOC: (VO) He's faster than other turtles, but he's still relatively slow!

SINGERS: (SINGING, VO) *That's Blinkeeeeeey!*

CUT.

---

REAL COMMERCIAL

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C2: CHAPTER 2: "Oh, the Ewe-manity!"

J SEQUENCE J

FREEZE FRAME OF SPECIFIC HOLDING THE RAY GUN IN SHEEP'S FACE. OCCASIONALLY WE SEE BITS OF SWEAT COME DOWN SHEEP'S FACE.

NARR: (VO) When we last saw Sheep, General Specific had him in the crosshairs of the Angry Scientist's enlarging ray gun with special futuristic do-hickey's glued on! Will Sheep be enlarged enough to fit into General Specific's net? Do the new attachments make General Specific's ray gun look cooler? The answers await!

GRAPHIC: Chapter 2: "Oh, the Ewe-manity!"

ANNOC: (VO) Chapter 2: "Oh, the Ewe-manity!"

END FREEZE.

SPECIFIC: I've got you now, Sheepy!

SHEEP: (SLOUCH) Baa!

SPECIFIC PULLS THE TRIGGER. THE RAY HITS SHEEP AND HE GROWS LARGER.

PUBLIC: Perfect, sir, he's the right size to fit in the net now!

SPECIFIC: Ugh! I can't get my finger off the trigger! My finger is glued to the trigger!

CUT TO SHEEP STILL GETTING BIGGER.

CUT TO A STRUGGLING SPECIFIC.

SPECIFIC: Get it off! Get it off!

PUBLIC REACHES IN & PULLS SPECIFIC'S FINGER OFF THE TRIGGER. SFX: POP!

SPECIFIC: Ahhhhh... That was close! Now where's that Sheep.

PUBLIC: (POINTING UP) Uh, up there, sir.

SPECIFIC: (LOOKING UP) Oh boy.

CUT TO A LOW ANGLE OF SHEEP. HE'S HUGE NOW, BIGGER THAN MOST BUILDINGS.

SHEEP: (VERY LOW PITCH) Baaaa!

CUT BACK TO SPECIFIC, PUBLIC & ANGRY.

PUBLIC: We're toast.

ANGRY: (TO SPECIFIC) I told you I should not be in the gluing on of hickey-doers!

SPECIFIC: No problem, I'll just turn this ray gun in reverse.

SUDDENLY WE GO SLO-MO. SPECIFIC TURNS ON THE RAY GUN IN REVERSE WHILE ANGRY TRIES TO STOP HIM.

ANGRY: (SLO-MO) Nnnnooooo000ooo0000o000o!

THE RAY SHOOTS BACKWARDS & ENLARGES SPECIFIC UNTIL HE IS ABOUT PUBLIC'S SIZE. GO TO REGULAR TIME.

SPECIFIC: Hey it worked! Sheep is smaller... (LOOKS AROUND) And so are you guys!

ANGRY: No! You are in the being larger! Agggghh! Sometimes you are in the driving of me crazy!

SPECIFIC: Hey, I'm not the one who designed a ray gun that shoots backwards! Go make a shrinking ray to make Sheep smaller!

ANGRY: Grrrrrrr!

ANGRY EXITS.

NARR: (VO) Oh, boy! The Angry Scientist is having a rough day!

K SEQUENCE K

CUT TO THE GIANT SHEEP LUMBERING AROUND A BUNCH OF BUILDINGS.

NARR: (VO, CON'T) But not as rough as Sheep, now that he's monstrously hugely bigly large!

SHEEP: (LOW PITCH) BaaAAAAAaaa!

SHEEP ACCIDENTALLY KNOCKS DOWN A BUILDING.

CUT TO THE STREET. BIG CITIANS RUN AROUND SCREAMING. THE BUILDING CRASHES TO THE GROUND. A MAN POPS INTO FRAME.

MAN: (VOICE OUT OF SYNC WITH MOUTH MOVEMENTS) Ahhhhh! There's a giant sheep running loose in The Big City and it's making my lips move way too fast!

CUT BACK TO GIANT SHEEP.

NARR: Poor Sheep! He wanted to be a hero, and now he's a monster. A wooly wooly monster!

SHEEP: (LOW PITCHED, SAD) BaAAAAaa!

SHEEP TURNS & RUNS OFF, KNOCKING OVER BUILDINGS IN HIS PATH.

CUT BACK TO THE THE STREET WITH SPECIFIC & PUBLIC. CIVILIANS DASH AROUND SCREAMING IN THE BG.

PUBLIC: What do we do now, sir?

SPECIFIC: Don't worry, Private Public. My experts on unexpected, cataclysmic events will be able to handle this situation.

C2L SEQUENCE L

CUT TO MAJOR DISASTER IN HIS CONTROL ROOM WITH HIS PARTNER, MAJOR SLOUCH. A RED LIGHT FLASHES.

SLOUCH: Major Disaster, you might want to take a look at this.

DISASTER: What is it, Major Slouch?

SLOUCH: It's a picture I made of you.

SLOUCH REVEALS A CRAYON DRAWING.

DISASTER: That's very pretty, Major Slouch. I like how you used green for the trees.

SLOUCH: Thank you, sir.

DISASTER: By the way, how long has that "Sheep-Enlarged-To-A-Monstrous-Size-Warning-Light" been flashing?

SLOUCH: Oh, I dunno. Half an hour? Why, is it important?

CUT TO DRAMATIC CU OF DISASTER.

DISASTER: Maybe. Just may...be.

CUT TO THE MONITOR. WE SEE THE GIANT SHEEP ROAMING THROUGH THE BIG CITY PARK. HE BENDS DOWN AND CHOMPS THE WHOLE PARK IN ONE BITE.

SHEEP: (CHEWING, LOW PITCH, THROUGH MONITOR)

DISASTER: We have no choice but to send out the smart bombs!

CUT TO EXT. MILITARY BASE. THE ROOF OPENS UP LIKE AN ATTIC DOOR & SUDDENLY 2 BOMBS ZOOM OUT OF THE BASE.

CUT TO THEM FLYING THROUGH THE AIR.

CUT TO SHEEP, CHEWING. HE LOOKS UP.

SHEEP: (LOW PITCH) Baa?

CUT TO THE 2 BOMBS ZOOMING TOWARDS SHEEP.

SHEEP CROUCHES DOWN.

SHEEP: (LOW PITCH, SLOUCH) Baa!

THE BOMBS ZOOM TOWARD HIM, THEN PASS HIM BY. CUT TO A FANCY LIBRARY. THE BOMBS ZIP INTO THE LIBRARY. CUT TO INT. LIBRARY. THE BOMBS ZIP IN & LAND ON COMFY CHAIRS.

BOMB#1: (FANCY ACCENT) I say, did you read that article about ant pheromones and aggressive behavior in this month's "Journal of the Obscure"?

BOMB#2: Of course, *mon ami*, it was quite facinating.

CUT BACK TO DISASTER & SLOUCH.

DISASTER: I knew those smart bombs were a waste of money.

SLOUCH: Uh, I'm not sure if this matters, sir, but the "Other-Disaster-That-Will-Be-Revealed-Later-Warning-Light" is also flashing.

CUT TO VERY CLOSE CU OF DISASTER.

DISASTER: Darn...it. I'll have to go brief General Specific.

HE MOVES FORWARD, BUT HE'S AGAINST THE "GLASS" OF THE LENS.

DISASTER: Ow...

HE SLOWLY SLIDES OFF FRAME, STILL AGAINST THE "GLASS". SFX: SQUEAKING.

SLOUCH: (OS) Uh, sir, there's something else here that might be important.

C2M SEQUENCE M

CUT TO A CITY STREET. WE SEE SPECIFIC & PUBLIC IN THE FORGROUND WITH THE GIANT SHEEP LUMBERING OCCASIONALLY IN THE BG AS CIVILIANS DASH BACK & FORTH. THE CIVILIANS RUN ACROSS FRAME IN AN OBVIOUS CYCLE. SPECIFIC IS LOOKING AT HIMSELF & HIS NEW, BIGGER SIZE.

PUBLIC: It's a disaster, sir! That giant sheep might inadvertently destroy The Big City!

SPECIFIC: I can see all the way down the street from up here! Oh, sorry Private Public, did you say something?

PUBLIC: I was just saying..

SUDDENLY, MAJOR DISASTER ENTERS.

DISASTER: General Specific! The Big City is under a serious threat!

SPECIFIC: Notice anything new about me? I'm taller!

PUBLIC: Are you talking about the huge marauding Sheep, Major Disaster?

DISASTER: If only! We've just discovered a giant meteor plummeting toward The Big City!

SPECIFIC: Meteor? Why wasn't this detected earlier?

DISASTER: Well, the telescope was accidentally moved into the proper direction during the earthquake.

PUBLIC: Earthquake?

DISASTER: Yes. The one caused by the volcano's newfound activity.

SPECIFIC: I didn't know there was a volcano around here.

QUICK ZOOM TO REVEAL A BEAUTIFUL WOMAN IN A LAB COAT (DR. DOCTOR).

DR.: Not many people know about it, except for my father who knew about it.

SPECIFIC: Who are you?

DR: I am Dr. Doctor, a leading vulcanolo...valcinalo... vulky allo...volcano scientist.

SPECIFIC: I see, and what is your prognosis, Doctor?

DR: I think that the volcano is going to blow up with lots of red, hot, liquidy stuff.

SPECIFIC: Uh huh. Listen I hate to break the thrust of this conversation, but has anyone noticed that the same people keep running around in the background.

DISASTER/PUBLIC/DR: No.

CUT TO SPECIFIC.

SPECIFIC: Just a thought. Say, what's all this flood water doing around my knees?

CUT WIDE TO REVEAL THE BIG CITY IS FLOODED.

NARR: (VO) Oh no! This is horrible! Every possible disasters suddenly happening at once! It's like some bad script idea come to life!

SPECIFIC: Major Disaster, come up with a plan to solve these disasters pronto! Oh, and watch out for that giant ship about to run into that iceberg.

CUT WIDE TO REVEAL A HUGE SHIP (LABELED THE TITANIC II) SAILING TOWARD A BUILDING. SFX: BOAT HORN.

CUT TO NARRATOR IN HIS BOOTH.

NARR: Oh boy oh boy oh boy oh boy! It looks like disaster on top of disaster under disaster next to disaster has befallen The Big City! And Sheep is still a giant monster! What else could go wrong?! (TO CAM) Knowing this show, probably everything! Anyway... Stay tuned for the heart-beatingly exciting disaster- packed Chapter 3: "Mutton Can Save Us Now!"

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W4: COMMERCIAL SPOOF: "Popular Pants"

N SEQUENCE N

LIMBO BG. A GROUP OF PEOPLE ENTER RUNNING & SCREAMING ACROSS FRAME.

PEOPLE: Ahhhhhhhhhh!

AN UGLY FRANKENSTEIN-TYPE MONSTER FOLLOWS THEM, GROWLING & FLAILING HIS ARMS MENACINGLY.

MONSTER: Graggfrr...rawrrrrrfg... grawwwwrrrt...

HE GRABS ONE OF THE PEOPLE & THROTTLES HIM.

VICTOR: (VO) Having trouble winning friends and influencing people?

MONSTER: Grrwhaggr?

THE MONSTER DROPS THE THROTTLED GUY, WHO CRAWLS AWAY.

VICTOR: (VO) It's not your hideous looks or atrocious manners, you know, it's your pants.

THE MONSTER LOOKS DOWN AT HIS TROUSERS.

MONSTER: Grgghhr...frggghll.

VICTOR: (VO) You're wearing unpopular pants!

MONSTER: Graggfrr...rawrrrrrfg?

CUT TO VICTOR NEXT TO A PAIR OF FLOATING PANTS WITH SPARKLES AROUND THEM.

VICTOR: What you need are Popular Pants, the pants that make you popular!

CUT BACK TO CONFUSED MONSTER.

MONSTER: Graggfrr?

SUDDENLY, A MAGIC, SPARKLING GLISS APPEARS & THE MONSTER'S PANTS ARE CHANGED INTO A PAIR OF "POPULAR" PANTS.

MONSTER: (SMILING, GIVING THUMBS UP SIGN) Aggreeerrfarrn!

W4N SEQUENCE N

THE PEOPLE ZIP INTO FRAME DANCE AROUND THE MONSTER AS A MIRROR BALL SPINS ABOVE THEM. THE MONSTER LOOKS AROUND & GRABS THE GUY HE WAS THROTTLING BEFORE & THROTTLES HIM AGAIN AS THE THROTTLED GUY SMILES.

MONSTER: Graggfrr...rawrrrrrfg... grawwwwrrrt...

CUT GRAPHIC OF THE PANTS & TEXT "POPULAR PANTS".

ANNOC: (VO) Yes, Popular Pants - Now with zippers! Now that's popularity with the power of an Ox!

THE OXYMORON OX ENTER FRAME WAVE & BELLOWS.

CUT.

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C3: CHAPTER 3: "Mutton Can Save Us Now!"

O        SEQUENCE O

THE NARRATOR IN HIS BOOTH.

NARR:            (VO, TO CAM) Hi there! Welcome back to the show! (READING) As you remember in the exciting last chapter, The Big City was at the mercy of numerous disasters and one monstrosly large Sheep. Can the Big City survive?

GRAPHIC:        Chapter 3: "Mutton Can Save Us Now!"

ANNOC:           (VO) Chapter 3: "Mutton Can Save Us Now!"

NARR:            (VO) We join General Specific as he seeks advice from his soldiers.

CUT TO SPECIFIC (WEARING 'FLOATIES') & PUBLIC NEXT TO MAJOR PANIC ON A LARGE RAFT FLOATING ON A CITY STREET.

PANIC:           Sir, here's the plan we came up with sir. We can all go like this: (RUNS AROUND CRAZY) Aaaaaagh! Heeelllp! It's a disaster! We're all gonna die! Helllllp! (HE BURSTS INTO TEARS)

CUT TO SPECIFIC.

SPECIFIC:        Thank you, Major Panic, but no one's gonna die. Not on *this* network. Now get back to the base!

CUT TO PANIC, HE'S FROZEN IN A 'PANIC' POSE.

PANIC:           Yes sir.

PANIC JUMPS INTO THE WATER & SWIMS OFF FRAME. ANOTHER SOLDIER SWIMS INTO FRAME.

SPECIFIC:        If only that Mad Scientist would hurry up with that "shrinking ray", then I shrink Sheep to the right size for my net and capture him!

PUBLIC:           Sir, The Big City is near almost certain destruction from several different disasters, shouldn't we focus on trying to save the city?

SPECIFIC:        And you wonder why you're still a Private, Private!

P        SEQUENCE P

CUT TO SHEEP SPLASHING THROUGH THE BIG CITY, KNOCKING OVER BUILDINGS ALONG THE WAY.

NARR:            (VO) Looks like General Specific should listen to Private Public just this once, 'cause the Big City's in Big Trouble! The Giant Sheep's knocking over buildings, The flood is getting higher,...

CUT TO THE METEOR SPEEDING DOWN TOWARDS THE CITY.

NARR:            (VO, CON'T)...the meteor's about to crash into the city...

CUT TO THE VOLCANO SHAKING AS IF TO ERUPT.

NARR:            (VO, CON'T) ...the volcano's about to blow...

CUT TO A GROUP OF RUNNING PEOPLE IN SUITS HOLDING PENS & CLIPBOARDS.

NARR: (VO, CON'T)...and there's a ugly swarm of pollsters interviewing everyone!

CUT TO NARRATOR IN BOOTH.

NARR: (CON'T) Oh, if only there were some way to neatly wrap up all these problems in one go! If only!

Q SEQUENCE Q

CUT TO SPECIFIC & PUBLIC ON THEIR RAFT AS BEFORE. ANGRY (HOLDING ANOTHER RAY GUN) DESCENDS ONTO THE RAFT WITH THE AID OF A ROCKET-POWERED BACKPACK.

ANGRY: Here it is being! You're "Shrinking Ray-gunning"!

SPECIFIC: Finally. (GRABS THE GUN) Gimmie!

CUT TO THE METEOR SPEEDING DOWN TOWARDS THE CITY.

CUT BACK TO SPECIFIC, PUBLIC & ANGRY ON THE RAFT.

SPECIFIC: (CON'T) Now all I have to do is shrink Sheep, put him in the net and he's mine!

CUT TO THE VOLCANO SHAKING AS IF TO ERUPT.

CUT BACK TO SPECIFIC, PUBLIC & ANGRY ON THE RAFT. SHEEP ENTERS FRAME IN THE BG.

SHEEP: (LOW PITCH) Baaaaaa...

SPECIFIC: Oh, there he is!

CUT TO A GROUP OF RUNNING PEOPLE IN SUITS HOLDING PENS & CLIPBOARDS.

CUT BACK TO SPECIFIC, PUBLIC & ANGRY ON THE RAFT. SPECIFIC AIMS THE RAY GUN AT SHEEP.

SPECIFIC: Come to Papa!

MAJOR DISASTER SWIMS UP TO THE RAFT.

DISASTER: Waaaaiit!

SPECIFIC: (PUTTING DOWN THE GUN) Hubba-wha!?

DISASTER: (CLIMBING ONTO THE RAFT) Don't shrink Sheep! Don't you see, you have to look at the problem from a different angle!

SPECIFIC, PUBLIC & ANGRY LEAN AT A 45 DEGREE ANGLE.

SPECIFIC: (BEAT) Um, no. Looks the same from here.

DISASTER: Figuratively. (PULLS OUT THE ENLARGING RAY) Listen, I want you to enlarge Sheep.

SPECIFIC: Enlarge him!?



DISASTER: It's the only way to save the millions of innocent Big Citians from destruction. Millions of children and doggies and bunnies and...

SPECIFIC: OK, OK! You don't have to get all heavy about it! Yeesh! (HE TAKES THE ENLARGING RAY & AIMS AT SHEEP) OK, here goes nothing!

SPECIFIC SHOOTS SHEEP WITH THE ENLARGING RAY.

SHEEP: Baa?

SHEEP GROWS TO EVEN MORE MONSTROUS PROPORTIONS. CUT WIDER TO REVEAL HIM BECOMING THREE TIMES AS LARGE AS THE CITY.

CUT TO CU OF DISASTER.

DISASTER: (SOFTLY) Now do your stuff, Sheep. Be a hero.

SPECIFIC: (LEANING INTO FRAME) What? I can't hear you.

DISASTER: I was talking to the sheep.

SPECIFIC: Well, how do you expect him to hear you when he's all the way up there!?

DISASTER: Oh, never mind!

R SEQUENCE R

CUT TO AN MS OF THE HUGE SHEEP.

DISASTER: (OS, SOFTLY) Do your stuff, Sheep. Be a hero.

SHEEP: (VERY LOW) Baa?

SPECIFIC: (SCREAMING) He said for you to be a hero!

SHEEP: (VERY LOW, DETERMINED) Baa!

CUT TO THE METEOR SPEEDING DOWN TOWARDS THE CITY.

CUT TO SHEEP REACHING UP IN THE SKY. HE GRABS THE METEOR.

CUT TO A GROUP OF CITIZENS ON A ROOF BELOW THE FLOOD LINE. THE KID IS IN FRONT OF THEM.

KID: Look! That giant sheep caught the meteor.

CITIZENS: Horaaay!

CUT TO THE VOLCANO SHAKING AS IF TO ERUPT. SHEEP ENTERS WITH THE METEOR & STUFFS THE METEOR INTO THE VOLCANO, STOPPING IT UP.

CUT TO A GROUP OF CITIZENS ON A ROOF BELOW THE FLOOD LINE. THE KID IS IN FRONT OF THEM.

KID: Now he's plugged the volcano with the meteor!

CITIZENS: Horaaay again!

CUT TO SHEEP IN THE CITY. HE RIPS OFF HIS WOOL & PUTS IT ON THE GROUND. THE WOOL ACTS LIKE A SPONGE, SOAKING UP THE WATER.

CUT TO A GROUP OF CITIZENS ON A ROOF BELOW THE FLOOD LINE. THE WATER LINE FALLS. THE KID IS IN FRONT OF THEM.

KID: And now he's using his wool to soak up the flood waters, even though wool isn't a very absorbent material!

CITIZENS: Horaaay yet again!

CUT TO SHEEP WRINGING OUT HIS WOOL OVER THE LAKE. ZOOM OUT TO REVEAL SPECIFIC, PUBLIC & DISASTER WATCHING.

DISASTER: Now you may shrink the sheep.

SPECIFIC: It's about time!

SPECIFIC AIMS & FIRES THE RAY.

CUT TO A MCU OF SHEEP AS THE RAY HITS HIM.

SHEEP: (LOW) Baa?

SHEEP SHRINKS UNTIL HE IS VERY SMALL, FLOATING IN THE SKY. BEAT. SHEEP LOOKS DOWN.

SHEEP: Baa!

SHEEP FALLS OFF FRAME.

SHEEP: BaaaaAAaaaaAaAAaaa!

CUT TO SPECIFIC, PUBLIC & DISASTER. SHEEP LANDS ON THE GROUND RIGHT NEXT TO THEM.

SHEEP: (CON'T) Baaaaaa! Blaoof!

SPECIFIC: Ha ha! I've got you now Sheepy!

CUT TO CU OF SPECIFIC.

SPECIFIC: (CON'T) You may have saved the Big City, but now you're mine! I'll put you in my Sheep-powered ray gun and everyone will be astounded by my power! And Betsy Winklebower will call me up and ask if she can come over and see the ray gun, and I'll say, "Sure, Miss Winklebower! How about six O'clock?" And she'll say, "Six is no good for me, how's seven thirty." And then I'll have to check my calendar, and I will and...Hey!?

CUT WIDE TO REVEAL SHEEP IS GONE.

SPECIFIC: Where'd that Sheep go!?

SUDDENLY A SPRAY OF WATER BLASTS SPECIFIC, PUBLIC & ANGRY OFF FRAME.

SPECIFIC, PUBLIC, & ANGRY: Whoaaaa!

S SEQUENCE S

CUT TO THE FIREFIGHTER HOLDING A WATER HOSE NEXT TO SHEEP & A GROUP OF FIREFIGHTERS & POLICE. OFFICERS HOISTING SHEEP ONTO THEIR SHOULDERS.

FIRE: Get you're hands off of our hero!

THE FIREFIGHTERS & POLICE. HOIST SHEEP ONTO THEIR SHOULDERS.

FIRE&COPS: Hurrah!

THE CAM. FOLLOWS THEM AS THEY MARCH DOWN THE STREET CHEERING.

NARR: (VO) So that's how it ends, folks! Sheep got his wish after all, he got to be a hero in the eyes of the fire department, the police department, and all the citizens of The Big City!

THEY PASS SPECIFIC, PUBLIC & ANGRY SOAKED ON THE GROUND. THE CAM STOPS ON SPECIFIC & THE OTHERS.

SPECIFIC: Don't worry, men, we'll get that Sheep next week!

FADE TO BLACK

NARR: (VO) Yeah, right!

CUT.

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W5: THE RANTING SWEDE

T SEQUENCE T

STAGE SET. THE CURTAIN RISES.

NARR: (VO) Looks like it's time once again for a visit from the Ranting Swede!

THE SWEDE RANTS.

NARR: (VO) Can you dig it!? Of course you can!

THE CURTAIN CLOSES INTO:

T2: CREDITS

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W6 COLD CLOSE: SPECIFIC SHRINKS

U SEQUENCE U

SPECIFIC, PRIVATE & ANGRY IN THE SECRET MILITARY BASE.

SPECIFIC: Well, too bad we didn't capture Sheep, but at least I'm taller now.

ANGRY: Um, in the actualness, the effectings of the ray gun are being only temporary.

CUT TO A MCU OF SPECIFIC.

SPECIFIC: How temporary?

SFX: "POP" & FLASH FRAME. SUDDENLY SPECIFIC IS NORMAL SIZE, FLOATING IN THE AIR. HE FALLS OS.

SPECIFIC: (CON'T) Whoa! (BEAT) Drat!

CUT.

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T2: CURIOUS & NETWORK LOGOS

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## PARODY COMMERCIALS

### **Beef Jerky Flavored Cereal** (Appendix 1, 23)

<[comm\\_1](#)>

### **Just for Men Named Harold** (Appendix 1, 28)

<[comm\\_2](#)>

### **Supercool Fresh Rockin' Ball**

Victor: Hey kid! Tired of playing with this boring old boring ball?

Kid: No!

Victor: Then you need the totally new, totally cool, Oxymoron ...

Chorus: Supercool fresh rockin' ball!

Victor: Oxymoron's

Chorus: Supercool fresh rockin' ball!

Victor: is totally coolatastic!

Kid: It's a metal cube!

Victor: Can you get any more coolatastic than that? No, you cannot!

Kid: Give me my ball back!

Victor: Oooh, and what's so great about your bally-wally?

Kid: It bounces and it's fun.

Victor: Get with the programme, kid. Oxymoron's

Chorus: Supercool fresh rockin' ball!

Victor: bounces twice as high as your dumb normal ball.

Kid: Show me!

Victor: Later.

Kid: I wanna see now!

Victor: Erm...

Chorus: Supercool fresh rockin' ball!

Victor: And did I mention how many batteries it needs? Ninety-seven! So it must be cool!

Kid: What?

Victor: (voiceover) Oxymoron's Supercool fresh rockin' ball. Only nerds play with other balls.

<[comm\\_3](#)>

### **Penelope's Baskets**

Penelope: Hi. I'm Penelope, and these are my baskets. Penelope's baskets. They're named after me, Penelope. I know what you're thinking, 'My, Penelope sure is beautiful,' and you're right, I am beautiful. And now you can be beautiful too. If you buy a Penelope's basket. Unlike ordinary baskets, Penelope's baskets, which share my name, are woven with gorgeosizing fibers, that can make anyone look beautiful. Let me demonstrate on this not so attractive looking individual. Hold this please. There! Doesn't he look... wait a minute. You still look highly unattractive. Let's try it this way (hangs the basket on his hook). Eeeow... (tries a different part). Oh no... Gross! ..... Aaah, that's better! Remember, Penelope's baskets make anyone look beautiful. And, look for beautifying Penelope's paper bags! They're also named after me, Penelope!

<[comm\\_4](#)>

### **Shrimpola Cola Giveaway**

Victor: Hey kids! It's time for you to try Shrimpola Cola! You'll love our new great promotional giveaway!

Kid: A giveaway?

Victor: Enter now and you may win a completely free can of Shrimpola Cola!

Kid: A whole can?

Victor: Yes, indeedy.

Kid: Not half a can?

Victor: No.

Kid: Not a third of a can?

Victor: What are you, stupid? I said a whole can already! Kid: Sorry. Text and voiceover.

<[comm\\_5](#)> More Shrimpola Cola: <[comm\\_6](#)> <[comm\\_7](#)>